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ABSTRACT

This comprehensive teacher's guide and 20 laminated art reproductions are part of an instructional resource designed to assist teachers in incorporating Native American studies into the elementary art program and general curriculum. It highlights visual art which is actively being innovated by aboriginal artists throughout North America and focuses on ways important cultural beliefs and values are being renewed through visual expression. The program consists of five units, each dealing with one of the major geographical regions of North America. Each unit consists of two self-contained modules which can be taught in any order. These draw on a comparative picture method to show relationships between tradition and innovation by featuring both a traditional and innovative artist, and encouraging examination of the similarities and differences in those cultures and artworks. Artists and cultures examined are: Unit 1: Southwest, (1) David Johns and Mary Taylor (Navajo) and (2) Jesse Monongye (Navajo/Hopi) and Anonymous (Salado); Unit 2: Arctic, (1) Kenojuak and Innukjuakjuk (Inuit) and (2) Jessie Oonark (Inuit) and Anonymous (Dorset); Unit 3: Eastern Woodlands, (1) Philip Young (Micmac) and Anonymous (Penobscot) and (2) two works by Norval Morrisseau (Ojibway); Unit 4: Plains, (1) Sarain Stump (Shoshone) and Anonymous (Sioux) and (2) Joane Cardinal-Schubert (Piegan) and Anonymous (Pawnee); and Unit 5: Northwest Coast, (1) Art Thompson and Anonymous (Nu Chal Nuth) and (2) Linda & Dempsey Bob and Anonymous (Tlingit/Tahltan). In addition to a program introduction, the teacher's guide gives suggestions for critical inquiry in art history, hands-on activities, and artistic heritage appreciation. Assessment tools and extension activities are included. The guide also provides unit organization charts, maps, time lines, biographies of the artists and overviews of the cultures represented, descriptions and small color reproductions of the artworks discussed, reproducible student sheets, and resource lists. (MM)

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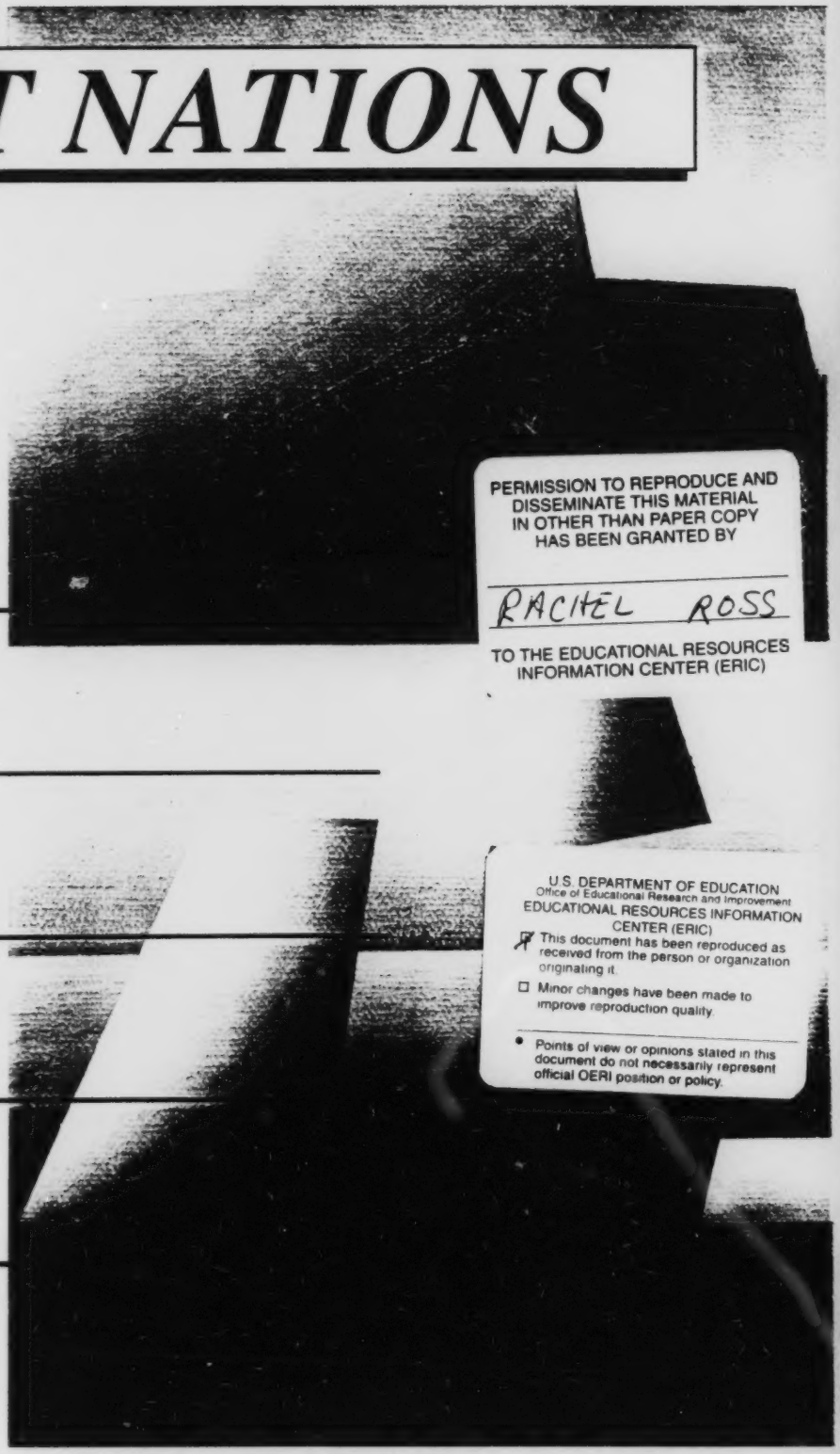
TRADITION AND INNOVATION



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ELEMENTARY PROGRAM 1
TEACHER'S GUIDE

W. M. Zuk
D. L. Bergland

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ART

FIRST NATIONS

TRADITION AND INNOVATION

ELEMENTARY PROGRAM 1
TEACHER'S GUIDE

Dr. W. M. Zuk
Dr. D. L. Bergland

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"Traditions are voices from our ancestors telling us to respect the old ways. They are important in making us feel good about ourselves.
Innovation is the new way. It calls us to the future. It tells us to walk on new paths, to explore new things, and to experience ways that are different. But we cannot do this with comfort if we do not know and respect the things that have come before us. It is the brave person who walks in new directions".

(Maukskumben, 1990).

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Introduction

The "Art First Nations" program is an instructional resource to assist both the elementary classroom teacher and art specialist who wish to complement their art program and incorporate Native aboriginal studies into the general curriculum. It highlights visual art which is actively being innovated by aboriginal artists throughout North America and focuses on ways important cultural beliefs and values are being renewed through visual expression. Through an exploration of these ideas, an understanding is fostered of the ways First Nations artists share their identity, beliefs, and values in today's world. "First Nations" refers to indigenous people whose ancestors were the original inhabitants of Canada and the United States.

The Art First Nations program features both traditional work based on old and established beliefs and customs as well as innovative artwork which is recent and reflects new outlooks and perspectives. It focuses on a selection of innovative artists whose work derives from traditions of their culture. These artists renew their cultural traditions by creatively altering and changing ideas. As the traditional works tell of the original beliefs and values of a people, the innovative works show the creative response to new influences.

To study the relationship between tradition and innovation, a comparative picture method is used. Similarities and differences are examined in paired reproductions of artwork. This comparative approach provides a foundation for exploring art history, critical inquiry, creative hands-on activities and appreciation of artistic heritage.

Program Aims

The Art First Nations program uses a structure which emphasizes the skills and techniques associated with the seeing and making of art.

SEEING: Perception or seeing activities are a vital component of a balanced art program. These seeing activities involve a problem-solving approach allowing students to determine the difference between a traditional artwork and its innovation. In order to successfully determine this difference, students become aware of the history and culture of artists and their artwork. They explore questions related to analytical investigation, personal interpretation, history and symbolism. This approach provides students with a basis for understanding and valuing the art they see, as well as a respect for contributions made by First Nations artists.

MAKING: The production of art is also a vital component of the Art First Nations program. Creative hands-on experiences represent a fundamental and unique way of communicating visual ideas. The specific purpose of making art in this program, is to allow students to actively participate in an innovative experience as they represent and express individual ideas. Art First Nations develops students' abilities to work in the manner of innovative artists and explore ideas through their own personal visions and outlooks. They are encouraged to examine their own experiences and produce artwork that reflects innovation. The process of allowing students to creatively alter existing ideas, helps them begin to understand how innovation works.

Program Structure

THE UNITS

The program consists of five units, each dealing with some of the major geographical regions in North America. The selected regions are:

1. Southwest
2. Arctic and Subarctic
3. Eastern Woodlands
4. Plains and Basin
5. Northwest Coast

The geographical regions and cultures in the program embrace a variety of indigenous groups in North America from the southern regions of the United States to the northern areas of Alaska and Canada. Although there are well over one-hundred cultural groups in North America, this program represents only a selective survey.

UNIT ORGANIZATION

Each unit consists of two modules. Each module features a traditional and innovative artist, their cultures, a theme, and an artwork. Each unit and module is self-contained and may be taught in any order desired.

REGION & ARTISTS	CULTURE	ARTWORK
UNIT 1. SOUTHWEST		
Module 1 - Innovation - David Johns	Navajo	Pastel
Tradition - Mary Taylor	Navajo	Weaving
Module 2 - Innovation - Jesse Monongye	Navajo/Hopi	Pendant
Tradition - Anonymous	Salado	Earrings
UNIT 2. ARCTIC		
Module 1 - Innovation - Kenojuak	Inuit	Drawing
Tradition - Innukjuakjuk	Inuit	Stone-cut Print
Module 2 - Innovation - Jessie Oonark	Inuit	Wall Hanging
Tradition - Anonymous	Dorset	Ivory Carving
UNIT 3. EASTERN WOODLANDS		
Module 1 - Innovation - Phillip Young	Micmac	Silkscreen Print
Tradition - Anonymous	Penobscot	Birchbark Box
Module 2 - Innovation - Norval Morrisseau	Ojibway	Painting
Tradition - Norval Morrisseau	Ojibway	Painting
UNIT 4. PLAINS		
Module 1 - Innovation - Sarain Stump	Shoshone	Relief Wall Hanging
Tradition - Anonymous	Sioux	Pipe Bowl
Module 2 - Innovation - Joane Cardinal-Schubert	Piegan	Painting
Tradition - Anonymous	Pawnee	Headdress
UNIT 5. NORTHWEST COAST		
Module 1 - Innovation - Art Thompson	Nu Chal Nuth (Nootka)	Carved Mask
Tradition - Anonymous	Nu Chal Nuth (Nootka)	Adze
Module 2 - Innovation - Linda & Dempsey Bob	Tlingit/Tahltan	Button Blanket
Tradition - Anonymous	Tlingit/Tahltan	Decorated Tunic

MODULE FEATURES

Instructional ideas developed for the Art First Nations program include a variety of themes, media and techniques which are explored through SEEING and MAKING activities. These activities identify aspects of innovation through critical dialogue and hands-on activities.

THEMES

The selection of themes is based on both traditional and contemporary aboriginal views which foster positive, caring attitudes and values towards others and towards the Earth and all its creatures. Consequently, topics dealing with elements of nature and other concerns (the sun as a source of spiritual life and energy, storms as a force which unite the Earth and Sky, plant life which are a vital part of existence, birds and animals which are to be revered and respected) are highlighted in the thematic structure. The themes set the stage for an understanding of the cultural symbols, motifs, and mythologies used by aboriginal people.

SEEING

The SEEING section provides information for determining how an innovative artwork is different from a traditional one. It uses a critical approach to determine how the innovative artwork differs from the traditional artwork in terms of the elements and principles of design, media, symbolism, cultural and historical elements.

MAKING

The MAKING section consists of a production activity using the innovative ideas of the featured artist. It expands on the knowledge from the SEEING section by using the artists' ideas as inspiration as well as innovative strategies to express a theme through creative hands-on activities.

ARTIST	SEEING ACTIVITY Elements and Principles of Design	THEME	MAKING ACTIVITY Creative Hands-on Problem Solving
David Johns Module 1 - Southwest	line, shape, color, balance, pattern	Storm	Storm symbols are represented and combined to express the power of a storm in a pastel drawing.
Jesse Monongye Module 2 - Southwest	shape, color, repetition, contrast	Sun	Life and energy is represented by combining animal images and sun symbols in an assemblage.
Kenojuak Module 1 - Arctic	shape, color, texture, balance	Owl	The power of an owl is celebrated by adding plant and sun ideas to it in a colored drawing.
Jessie Oonark Module 2 - Arctic	shape, color, pattern	Spirit	A spirit story is represented in a wall hanging in which borders and patterns are added and repeated.
Phillip Young Module 1 - Eastern Woodlands	line, shape, color, texture, pattern, composition	Nature	A nature idea and added geometric symbols are represented and combined with one another in a painting and stencil print.
Norval Morrisseau Module 2 - Eastern Woodlands	line, shape, color, contrast, composition	X-ray	Communication is represented by combining x-rays and energy lines in a painting.
Sarain Stump Module 1 - Plains	shape, color, form, contrast, emphasis	Feelings	An emotional feeling is represented through the construction of a face with a related painted background.
Joane Cardinal-Schubert Module 2 - Plains	shape, color, balance, repetition	Hand	Repeated and combined hand symbols are represented in a mixed media project by showing hands reaching for something special.
Art Thompson Module 1 - Northwest Coast	shape, color, texture, contrast	Wolf	The power of a wolf is represented in the construction and decoration of a wolf's head.
Linda & Dempsey Bob Module 2 - Northwest Coast	shape, line, color, balance, composition	Raven	The image of a raven and its magic deed is represented and incorporated into a fabric collage.

Teaching the Program

The program contains directions for easy practical use and exploration through SEEING and MAKING activities.

SEEING

OBJECTIVES

Objectives of the seeing section enable students to:

- demonstrate an understanding of the life and culture of an innovative First Nations artist;
- use a critical approach to distinguish similarities and differences between a traditional and an innovative artwork;
- know the history, tools, techniques, and materials of the artworks;
- learn to see how innovative artwork differs from traditional artwork in terms of elements and principles of design, cultural context, and symbolism.

VOCABULARY

Teachers become familiar with the vocabulary of art and communicate it to students. Definitions are found in the glossary.

MOTIVATION

Reproductions are displayed and stories related to the theme of the module are communicated to the students in an enthusiastic way to promote visualization or mind pictures.

Storytelling is an important vehicle for transmitting ideas. Each instructional module begins with an invented story and many deal with the legends, myths, attitudes and values of First Nations people. Many stories are directly related to the art reproductions. A fundamental aspect of the stories deals with visualization and enables students to form a picture of an object, event, or situation in their minds. This is accomplished by having students become comfortable and relaxed with as little distraction as possible. The teacher may ask students to close their eyes while the story is being told. Once the story is presented, their curiosity is stimulated and they are ready to engage in group discussion and analysis of art works.

DISCUSSION

After the story, student attention is focused on the two reproductions to determine how one artwork is new and different from the other. The artworks are then explored using the generic critical approach of description, formal analysis, interpretation, and judgement which is widely approved in art education.

DESCRIPTION

Students describe the subject matter and the elements of design in each artwork in order to help them understand how the innovative work differs from the traditional one.

The elements of design or sensory qualities are basic visual features found in each artwork. They include line, shape, form, color, texture, and value.

FORMAL ANALYSIS

After describing the elements, students discuss the principles of design in each artwork so that they understand how the innovative work differs from the traditional one.

The principles of design or formal qualities tell how the elements are arranged or organized into a composition. They include balance, contrast, emphasis, movement, rhythm, and pattern.

CULTURAL CONTEXT

Information is provided about the artworks and students investigate the history, materials, and uses of each artwork. A discussion occurs about the tools, techniques, and materials used to make the artworks and the differences between them. Through questioning activities, students come to understand how the innovative artist was influenced and guided by traditional ideas.

A detailed description of each artwork includes its title, size, medium, techniques, and the circumstances surrounding its creation.

INTERPRETATION

Students interpret the meaning of the artwork through personal responses dealing with their feelings, and the mood or atmosphere evoked by the artwork. Prepared information is provided which deals with symbolism or ideas representing important beliefs and customs. Through questioning strategies, they continue to reflect on the values of the culture.

Symbols are important ways of sharing meaning in a culture. They consist of ideas that represent or stand for something of special significance. For instance, respect for the earth and all living creatures is a common refrain in aboriginal cultures. In this connection, the circle is often used as a symbol of reverence for the universe, i.e. black painted dots represent the sacredness of the earth in some Plains cultures; circles representing the sun are the center of life and creation in Inuit cultures.

JUDGEMENT

Students explore the significance and value of the artworks by asking questions which lead to making a decision about the quality of the artwork.

Judgement is the last step in art criticism and should be postponed until description, formal analysis, and interpretation have been completed. As students become proficient at discovering the unique qualities of an artwork, they should also develop decision-making capabilities related to its value and significance. "Did they prefer one artwork over the other and why?" This involves discussing the uniqueness of the artwork as well as explaining and justifying choices and preferences. Students should be made aware that their opinions are valued as they make reasoned comments about the quality of the artwork.

ACTIVITY - CLUE SHEET

At this point, students are reasonably familiar with the similarities and differences in the artworks. To prepare students for an assignment, they need the information provided in the Biography and Culture texts found at the end of each module. Students may read the workbook information independently, or if workbooks are not available, the teacher can read it from the Teacher's Guide. After the Clue Sheet is completed, the teacher checks and discusses responses with students as part of the assessment process.

The Biography Sheet includes information about the interests, experiences, and outlooks of the artists, as well as how innovative ideas are achieved. The Culture Sheet provides information about traditions, cultural beliefs and values, as well as geography, history, art materials and techniques. The Clue Sheet which consists of ten questions and a paragraph writing section provides a means of assessing students' abilities to determine the differences between the innovative and traditional artwork.

ASSESSMENT (of knowledge)

Monitoring progress and achievement of students is conducted through Clue Sheet analysis and student interaction.

Assessment strategies focus on students' understanding of the formal, cultural, and symbolic differences between the innovative and traditional artwork. These strategies include:

1. Informal observation and oral communication based on questions and answers in the discussion section.
2. Written and oral accounts, and anecdotal records of student interest, participation, and accomplishment (students should be encouraged to discuss one another's ideas).

ENRICHMENT/EXTENSION

For further exploration and practice beyond the basic assignments, enrichment and extension activities are provided. These focus on the work and ideas of the featured reproductions in the module, as well as extending them to wider cultural contexts.

Enrichment and extension activities are designed to encourage further exploration and practice beyond basic assignments. Every opportunity is taken to integrate concepts and activities with other subject areas (social studies, creative writing, dance, drama and music). The activities are offered as an example of expanding thematic ideas. Teachers can develop activities relevant to their own class and community needs through individual and group research, school productions, contemporary applications (video, radio, and television), or activities focusing on developing cooperative and multicultural events within the community.

MAKING

OBJECTIVES

Objectives of the MAKING section enable students to:

- demonstrate the ability to express original ideas connected with a theme;
- know specific vocabulary, tools, materials, and techniques of various art media;
- reveal the capability to use a change tool or innovative strategy to creatively alter or transform an idea.

VOCABULARY

Teachers become familiar with the vocabulary and communicate it to students. Definitions can be found in the glossary.

MATERIALS

The classroom is prepared by obtaining the materials and equipment listed.

Careful and thoughtful attention to preparation and management of the classroom is a key factor in effective teaching and learning. This involves preparing the classroom in advance, providing easy access to materials, and allowing time for clean-up and concluding activities.

DISCUSSION

Displayed reproductions are reviewed to determine their similarities and differences. The nature of the artwork to be made and the problem to be solved are also communicated.

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CHANGE TOOLS

Teachers emphasize that artists use a variety of change tools to make their work innovative and that students will use various strategies to creatively alter ideas in project activities.

Change tools are strategies for altering or transforming visual ideas in imaginative ways. This process is known as image development. An important aspect of the creative image making process involves knowing how to creatively alter images. One of the most important change tools used in innovation is **combination** which involves bringing together images into new arrangements. Some other change tools include: **addition** or attaching parts to expand an image, **elaboration** to enhance detail, and **repetition** to repeat elements in a patterned or rhythmic way. There are many change tools used by artists over and above those discussed in the modules. Teachers are well advised to investigate art education resources dealing with image development strategies.

ACTIVITY AND PROCEDURES

Procedures are suggested for exploring and completing the project.

These usually include discussing or brainstorming an idea, exploring ideas in preliminary sketches, and then following steps leading to the completion of the project.
Note: Illustrations accompany each set of modules and provide a general guideline for the way procedures unfold or develop in the creation of artwork. Teachers are cautioned about using these illustrations in a prescriptive way to dictate or unduly influence students away from their own imaginative ideas.

ASSESSMENT (of the children's products)

Production results are displayed and students are made aware of the importance of assessing their own artwork and determining its strengths and weaknesses. To encourage this, whole class, small groups or peers are used to explore and discuss ideas. Students' individual comments and the degree to which they are thoughtful and critical of their own work and others are noted.

Assessment strategies should focus on the effective use of media and techniques displayed during the making activity. This includes methods of creating artwork and ways ideas are developed. These strategies include:

1. Oral and written accounts of student interest, participation, and accomplishment based on the selection and development of original ideas (experimental exploration of techniques, creative organization of visual ideas, demonstrated ability to use change tools). Written accounts can be documented by both the teacher and the student.
2. Portfolio collections of student artwork which show developmental changes in artistic ability over time. Photographs and videos of students' accomplishments may also be used to supplement assessment data.

ENRICHMENT/EXTENSION

For further exploration and practice beyond the basic assignments, enrichment and extension activities are provided. These focus on the ideas of the featured reproductions in the module, as well as extending them to wider cultural contexts.

Enrichment and extension activities are designed to encourage further exploration of ideas and practice in making art forms beyond basic assignments. Every opportunity is taken to integrate concepts and activities with other subject areas (social studies, creative writing, dance, drama, and music).

BIOGRAPHY AND CULTURE

A Biographical section provides background information about the artist's life. This includes birthdate, cultural influences, and other current activities and contributions of the artist. A cultural information section includes geographical data and historical information, providing an understanding of the contexts in which the artworks were created. Both biographical and cultural information sections provide data for completing Clue Sheets.

TIMELINES

Timelines establish a chronological history of aboriginal habitation in North America over many thousands of years. They also play an important role in creating an awareness of art history by dating the artwork, locating it in prehistory or modern times, and showing time intervals as a basis for comparing traditional and innovative ideas.

GLOSSARY

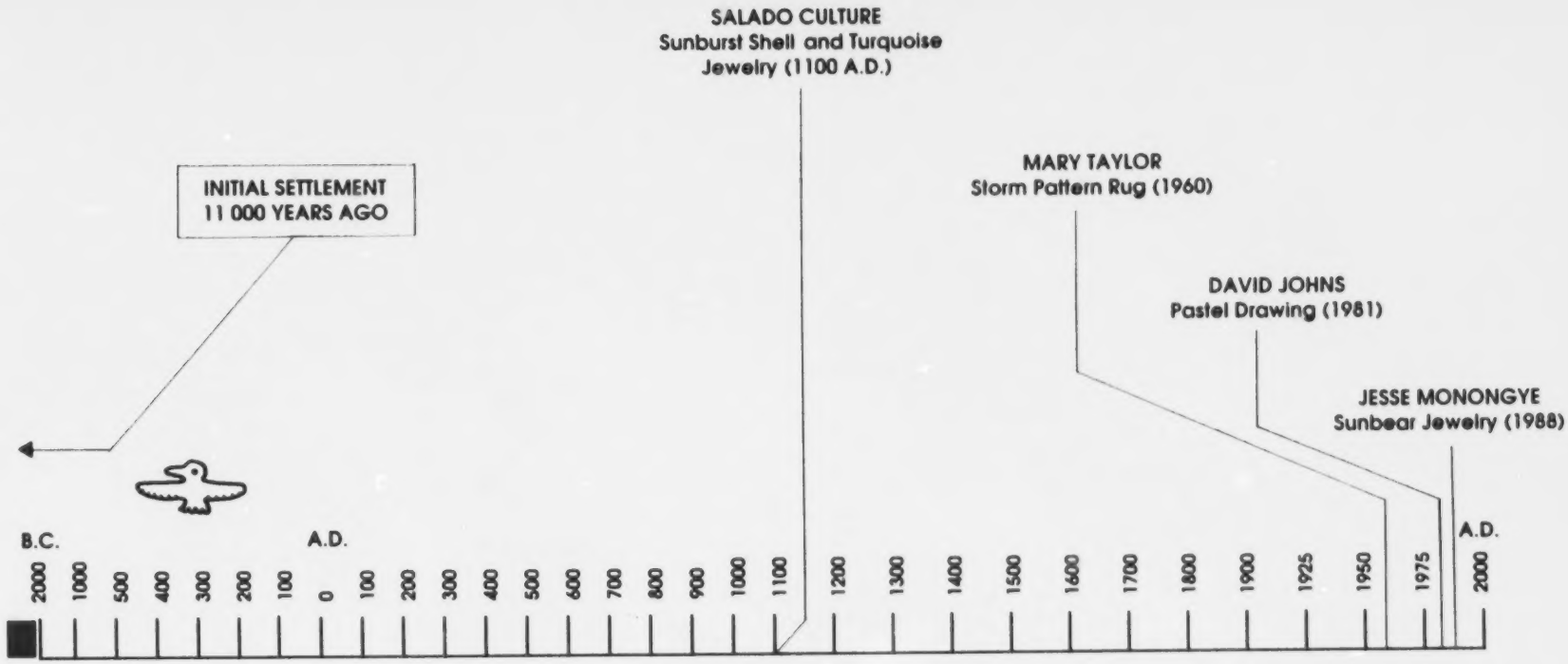
To assist with the implementation of the program, a glossary is included which contains definitions of elements and principles of design, materials, tools, techniques, and vocabulary specific to the cultures being studied.

CULTURE MAP

ART and CULTURE TIMELINES

MODULES

FIRST NATIONS CULTURE MAP

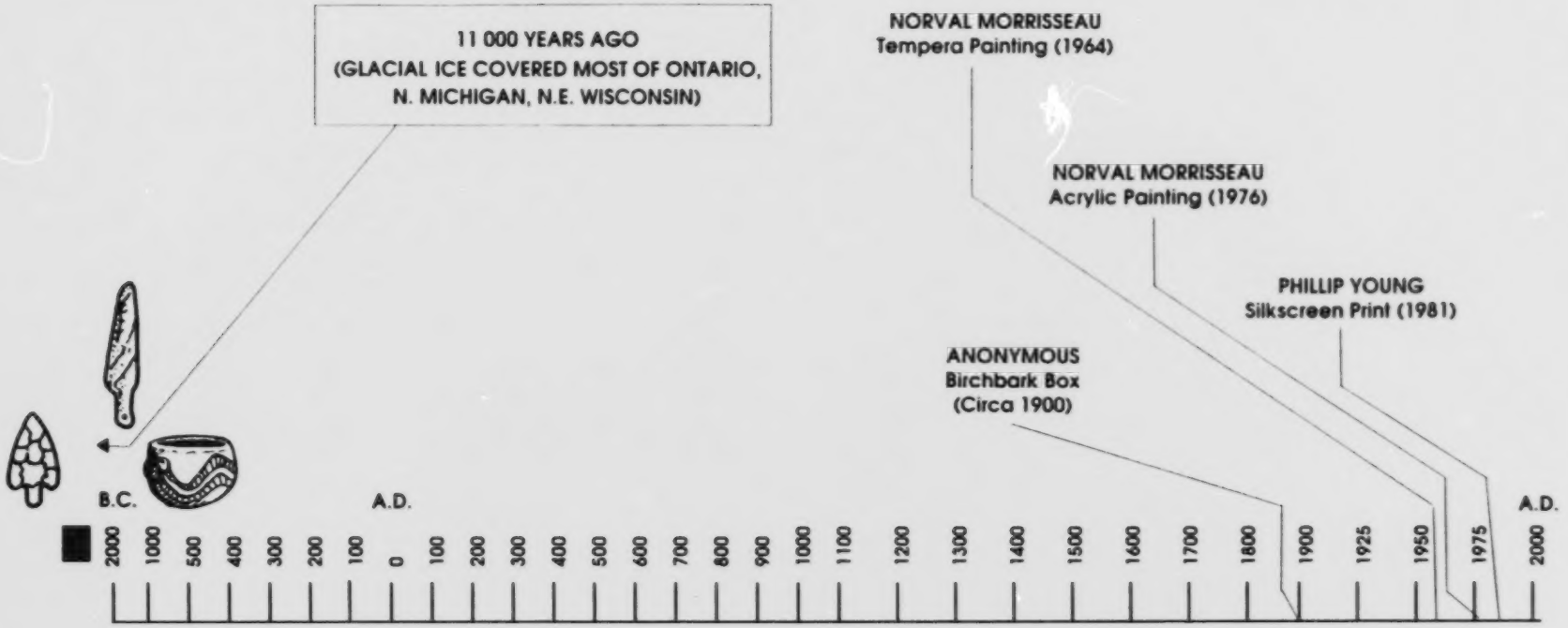


ART FIRST NATIONS - SOUTHWEST

Art History Timeline

ART FIRST NATIONS - ARCTIC

Art History Timeline


11 000 YEARS AGO
(GLACIAL ICE COVERED MOST OF ONTARIO,
N. MICHIGAN, N.E. WISCONSIN)
NORVAL MORRISSEAU
Tempera Painting (1964)
NORVAL MORRISSEAU
Acrylic Painting (1976)
PHILLIP YOUNG
Silkscreen Print (1981)
ANONYMOUS
Birchbark Box
(Circa 1900)
B.C.
A.D.
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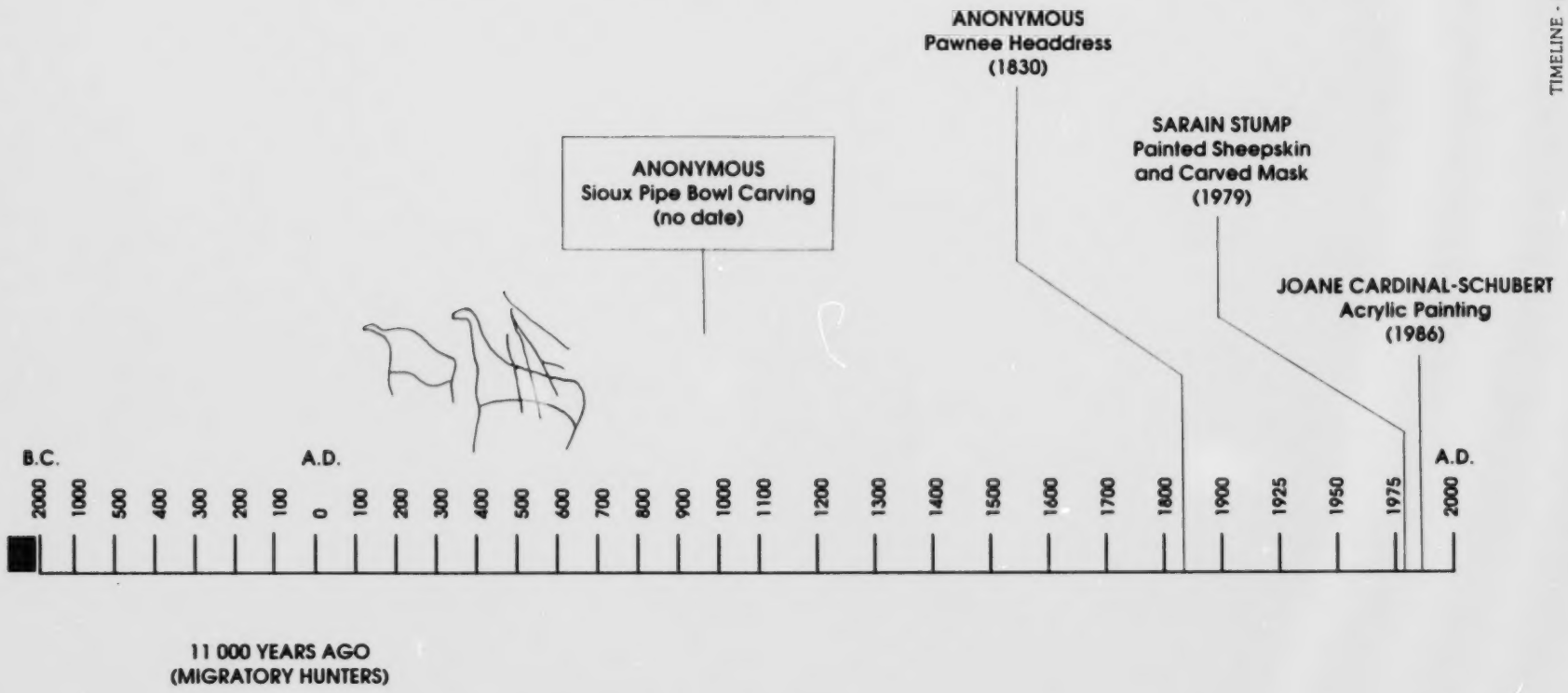
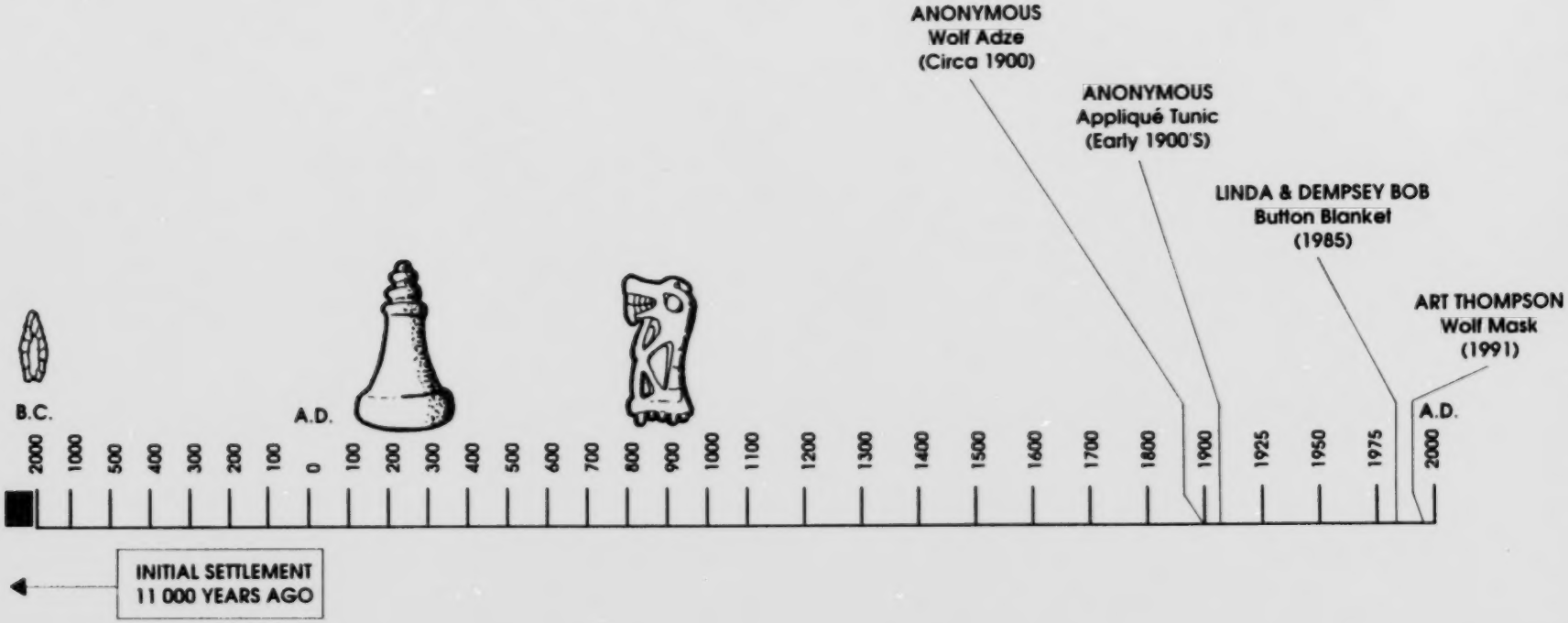
ART FIRST NATIONS - EASTERN WOODLANDS

Art History Timeline



ART FIRST NATIONS - PLAINS

Art History Timeline



ART FIRST NATIONS - NORTHWEST COAST

Art History Timeline

33

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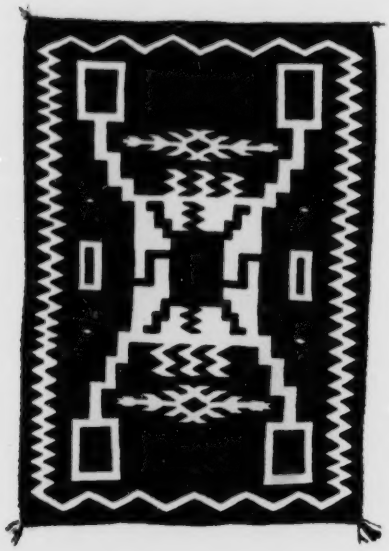
24 TIMELINE - NORTHWEST COAST

SOUTHWEST: Module 1



TAYLOR, Mary

JOHNS, David

SOUTHWEST: Module 2

ANONYMOUS

MONONGYE, Jesse

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Module 1
Southwest

NAVAJO **DAVID JOHNS:** *Melodies of Nature*

NAVAJO **MARY TAYLOR:** *Storm Pattern Rug*

CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Southwest area of North America. The traditional artwork, *Storm Pattern Rug,* features a woven rug containing symmetrically balanced, geometric storm patterns, and was created by Mary Taylor in 1960. The innovative artwork, *Melodies of Nature,* was created in 1981 by a Navajo artist named David Johns. His pastel drawing features colorful lines and shapes representing a stormy landscape.

A **Seeing** experience provides the student with information for determining how David Johns' artwork differs from the traditional artwork. A motivational story promotes visualization and deals with a wish for rain during hot, dry weather. This leads to a discussion where similarities and differences of the artwork are examined. David Johns' artwork is found to differ from the design on the woven rug in several ways. It is an asymmetrical composition and contains fewer zigzag lines, patterns, and traditional storm symbols. It also contains more geometric shapes, curved lines, and colors.

A **Making** section allows students to produce a pastel drawing showing the power of a storm. This involves using the change tool of combination to bring together storm symbols with new shapes and colors to show the action of weather. Through these activities, students are brought to an understanding of how David Johns used innovative ideas.

Navajo - (NAV- a - ho)

Seeing

*This module focuses on a **storm** theme and features David Johns, a Navajo artist from the Southwest, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

Suggested teaching time

45 minutes

Problem to be Solved

What determines how David Johns' work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of David Johns, a Navajo artist from the Southwest;
- distinguish similarities and differences between the symbols and images on a traditional storm pattern rug and an innovative pastel drawing;
- know the tools, techniques and materials used to create these artworks;
- understand that David Johns' artwork differs from the traditional work in line, shape, color, and composition (balance, pattern).

Vocabulary

line, shape, step or terrace shape, color, light, dark, balance (equal, symmetrical; unequal, asymmetrical), repetition, pattern, pastel.

Motivation

Display the two Southwest reproductions and communicate the following information.

Relax and settle into a comfortable position. Listen to a story about how a wish for rainy weather comes true.

Imagine living in a desert area where there are miles and miles of sand, and where the sun's heat is very intense. There has been no rain for months. Not even a drop! Deep cracks appear over the earth's surface. Nothing seems to grow anymore. Even your lips are cracked from the heat. The inside of your nose is dry and your throat is scratchy. Will the rains ever come? You wish they would.

In the distance, a few thunderclouds are piling up. But they have been there for days and weeks. You snuggle your head deeply under your hat to protect it from the hot sun. A big beetle hides under a leaf and a lizard pushes itself under a chipped rock, looking for coolness.

Listen! Is that a rumble in the distance? What is it? It must be someone driving down the road. No, there is no dust rising. Without any warning, a bolt of lightning snaps through the air! One drop of rain lands on your skin. You wish for more. Then some tiny drops fall on your forehead. More and more rain drops begin to fall and the desert sand gulps every drop. Soon it seems like rivers are flowing from the dark sky. You stand there as water streams down your face and body. You have the biggest and wettest grin ever seen on anyone's face. Your wish for wet weather has come true.

Look at these pictures in front of you. One shows a woven rug made by an artist called Mary Taylor. The other shows a pastel drawing of a storm created by an artist named David Johns.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how David Johns' artwork is new and different from the older one. Use comparison and contrast to explore the artworks through **description, formal analysis, interpretation,** and **judgement.**

Description

*Describe the subject matter and **elements** of design in each artwork. Help students discover that David Johns' work differs by using:*
- curved lines
- fewer zigzag lines
- more curved shapes
- more step shapes
- fewer geometric shapes
- greater variety of colors and values

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of lines, shapes, and colors are evident? **Lines** - thick, thin, zigzag, step, straight, curved. **Shapes** - step, irregular (curved, pointed), geometric (squares, rectangles, diamonds). **Colors** - earth tones (red, black, white, greyish); primary (red, yellow, blue), secondary (orange), brown, pink, light and dark (value).

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that David Johns' work is different because it:*
- is asymmetrically balanced
- contains only step patterns
- has fewer patterns

1. Explore the principle of **balance**. How are the lines, shapes and colors arranged in symmetrical (equal); asymmetrical (unequal) ways?

2. Explore the use of **pattern**. How are lines, shapes and colors combined and repeated (in rows, groups or areas)?

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, materials, and uses of each artwork.

Discuss the tools, techniques, and materials used to create the works and the differences between a weaving and a pastel drawing.

Help the students understand how David Johns was influenced and guided by traditional ideas dealing with storm themes.

Title - "Storm Pattern Rug"
Size - (100 x 150 cm / 39 3/4 x 52 1/2 in)
Artist - Mary Taylor
Technique/Medium - Weaving: wool

Storm pattern weavings originated in the western area of the Navajo nation shortly after the turn of the century. These weavings were made from handspun sheep's wool on handlooms. The featured storm pattern rug contains a symmetrically balanced design colored with red, black, and light purple aniline dyes. It has large black and white concentric rectangles at the center with a red step or terraced design representing thunderclouds in the center of a black rectangle. Black terraced and zigzag lines also radiate from the center rectangle. White terraced lines continue to the four corners of the rug. Two water bug motifs appear at the top and bottom of the rug. Elaborate feathered motifs also appear above and below the

waterbug designs. The rug is framed by inner white and outer black zigzag borders to emphasize the power of lightning. The creation of storm patterns in Navajo rugs is a way of acknowledging the power and forces of storms and nature.

Help students understand that David Johns' artwork differs from the traditional symmetrical storm pattern rug because it uses a pastel medium to express storm ideas. It doesn't use a border and further departs from tradition by using unusual asymmetrical arrangements of blended shapes and colors.

Title - "Melodies of Nature"
Size - (39.5 x 49.5 cm / 15 1/2 x 19 1/2 in)
Artist - David Johns
Technique/Medium - Drawing: pastel on paper

Traditionally, aboriginal people of the Southwest shared the idea that mankind should live in harmony with nature. In the featured artwork, this awe and respect is captured in a new way by blending landscape colors to show the nature of stormy weather conditions. The numerous terraces or steps running on slanted verticals and horizontals represent thunderclouds that build up over the earth during an impending storm. Blue rain colors join together earth and sky through various pastel treatments and applications of color in thin and thick layers.

Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

Provide the following information and help students understand that David Johns' work is different because it uses fewer traditional storm symbols and creates new ways to express a storm theme.

1. Look at the two works. What kind of storm is occurring (thunder, lightning, rain, wind)? What do you think the storm is like (building up, raging, violent, subsiding)?

2. How do you think it might feel to walk into David Johns' storm compared to walking into a storm shown in the traditional rug? Why?

   Storm symbols have a deep significance and meaning to the Navajo people living in desert regions because rain is scarce and much needed for corn and other crops. Thunderclouds, lightning, and water signify weather and its relationship to life and these ideas appear as steps, zigzags, and other images in artwork.

3. What do the storm symbols used in both artworks tell us about the Navajo people and the importance of rain in their lives?

Judgement

Explore the significance and value of the artwork.

1. Which of the two works interested you most? Why?

2. Which one do you think best shows a storm? Why?

Activity

Clue Sheet

Solving the problem

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 41 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 39-40).*

How is David Johns' work new and different?

The Biography and Culture texts provide more clues about how David Johns' pastel drawing is different from the woven rug. Students should be familiar with this information before they complete the Clue sheet.

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation and judgement sections?

Did the responses in their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:
- fewer zigzag lines and geometric shapes;
- more curved lines and shapes;

- a greater variety of colors, and light and dark values;
- blended colors and shapes;
- asymmetrical balance in arrangement of elements;
- containing only step patterns;
- fewer patterns;
- no border design;
- using a modern medium of pastels to express storm ideas;
- fewer traditional storm symbols.

Enrichment/Extension

1. Conduct a series of reflective questions (write about or discuss):
   a. David Johns titled his painting "Melodies of Nature". What other name would you give it now that you are aware of Navajo culture?
   b. What would you use to make the storm in this picture:
   - more intense (brighter colors, lighting, metal parts, sounds, and music);
   - more subtle or gentle (softer, cooler color additions).
   c. Knowing that storms can be dangerous, describe how the weather outside the picture might be affecting animals, people or nature.
   d. Write a story which tells about the most scary storm you have ever been in (rain, snow, sleet, wind, thunder).

2. Find other aboriginal stories or legends which tell about storms. Perform a play or skit based on one or a combination of storms you have investigated. Create or find recorded music to accompany the performance.

3. Investigate and identify examples of how weather affected First Nations people long ago (food, clothing, shelter, leisure activities, migration). Compare one or more of the following:
   a. Southwest aboriginal people;
   b. Plains and other aboriginal people;
   c. non-Native people.

4. Collect and investigate examples of First Nations songs, poems, and dances that deal with weather. Group them according to ones you like best and give reasons for your choice.

5. Investigate artists throughout art history who have used storm themes in their artwork. Write a short story based on a storm depicted in your favorite artwork.

6. Brainstorm the kinds of sounds and music that could be used to illustrate different storms (sand, snow, wind, rain, sleet, electrical, raging, gentle). Describe the storms using musical instruments, voice, percussive objects, or other sound making devices.

7. Weather has a serious effect on our lives. Write an imaginary story about being:
   a. rescued from a storm;
   b. almost hit by lightning;
   c. caught in a flash flood;
   d. in a snow blizzard;
   e. in a hot, dry desert.

8. The powers of a storm are often represented in exaggerated movements. Create a series of movements, dances or pantomimes to show a variety of storm actions and expressions.

Making

Storm Theme

Medium & Technique: Pastel Drawing

Suggested teaching time

45 minutes

Problem to be solved

How can storm symbols be combined with lines, shapes and colors to express the power of a storm in a pastel drawing?

Objectives

Students will:

- express the power of the storm using storm symbols and their pattern arrangements;
- use pastel drawing techniques effectively;
- use asymmetrical balance in arrangement of symbols and their patterns;
- demonstrate the ability to use a change tool (combination) to bring together storm symbols with additional lines, shapes, and colors to express the power of a storm.

Vocabulary

Combination, pastel.

Materials

Prepare classroom for a drawing activity using pastel.

- sketching paper (one sheet per student);
- 12 x 18" (30.5 x 46 cm) drawing paper (one sheet per student);
- pencils, colored dry pastels;
- newspaper to cover working area;
- cotton batting or tissue for blending pastel colors.

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review the similarities and differences in the artworks:

- Mention how David Johns was inspired by traditional Southwest storm ideas.
- Emphasize that his work is different from the traditional woven rug because it is asymmetrical and uses lines, shapes, colors, and materials in new ways.
- Communicate to the students that they will create a pastel drawing which shows the power of a storm.
- Tell the students that they will be using a change tool called combination.

Change Tool

(Combination)

Artists use a variety of change tools to make their work innovative. David Johns uses a change tool called **combination** in his pastel drawing. Combination involves bringing together two different ideas in new ways. David Johns brings together a traditional storm symbol with bold and dynamic shapes and colors.

Activity

Solving the problem

Use David Johns' ideas as inspiration to make a pastel drawing showing the power of a storm.

Suggested procedure

- Storm Ideas
  Brainstorm different elements in nature that make up a storm (clouds, rain, sun, lightning, wind, rainbow). Sketch several ideas using shapes and lines to represent what they might look like. Choose one or two ideas.

* See illustration on page 37

- Developing the Background Scene and Storm Patterns
  Develop stormy (landscape) effects by blending pastel colors in light values and in large, flat areas on the background drawing paper: then create an asymmetrical arrangement of one or more chosen storm ideas. Repeat the storm elements (shapes, lines) side by side, touching, overlapping, or over-under to show patterns storms make.

- Storm Power
  Combine storm symbols with additional lines and shapes drawn in and around the storm patterns to show its power. Use outlines, shading, layering of shapes, lines, light and dark colors in varying ways, to further emphasize the power of the storm, and effects it might have.

Assessment

Display the results of the art production activity.

Explain to students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they developed storm ideas using sketched lines and shapes;
- describe how they used pastel colors and blended them to create background landscape forms;
- explain how they selected storm symbols and used repetition to show the patterns storms make;
- explain how they used asymmetry in the arrangement of storm symbols and their patterns;
- explain how they used combination to communicate the power of a storm using additional lines, colors, shapes and values;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Create quick pastel drawings showing the main kinds of storms in your area. Display the student's drawings in different categories such as, raining, lightning, thundering, snowing, sleet, wind storms, etc.

2. Create (as a group) different storm designs and patterns and arrange individual designs on a bulletin board or a large piece of paper in one or more of the following ways:
   a. side by side, overlapping;
   b. like a storm (angled, bursting, downpour, blowing);
   c. around the room in a long strip or by putting a border around the chalkboard.

3. Study newspaper weather symbols. Invent new symbols for storms combining geometric designs and aboriginal design ideas.

4. Use simple geometric shapes to create storm pictures or designs in the same way that Southwest aboriginal people created storm patterns in traditional rug designs.

5. Decide on a storm and draw a geometric design to represent it. Invent a storm dance that goes with the geometric design.

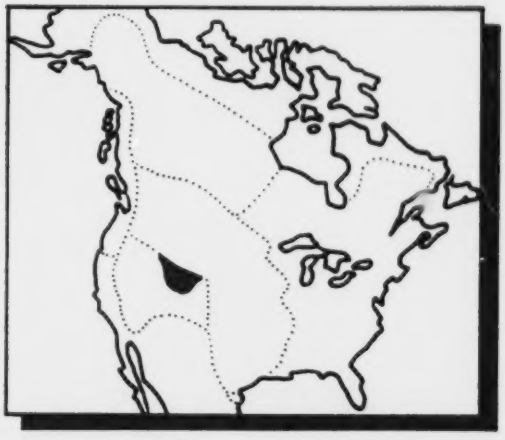
6. Draw a sequence of pictures showing how a storm develops. Fold the drawing at various stages of its development and have a partner predict the stages. Unfold the drawing and evaluate his/her predictions. Take turns drawing and predicting stages.

7. Use musical instruments, voice, percussive objects, and experiment with different sounds that recall storm ideas. Use the best combination of sounds to express different storm effects. Make a tape of the sounds: then participate in creating a video in which the storm sounds are coordinated with students' pastel drawings of storms.

BIOGRAPHY
DAVID JOHNS
(1948 -)

David Johns is a Navajo artist who is becoming well known for his drawings and paintings of landscapes which combine rain, wind, thunderclouds and other weather conditions. His artwork has been exhibited throughout the southwestern United States and in other countries. He creatively combines thundercloud symbols found in traditional Navajo weavings with bold, colorful drawings and paintings which express a respect for nature. In some of David Johns' artwork, only a few traditional symbols and patterns are used. Also, symmetry and border designs found in traditional woven rugs do not appear in his artwork. However, his artwork still captures the power and energy of storms in colorful paintings and pastel drawings with curving shapes. In his own special way, David Johns gives new life to the art and traditional beliefs of his culture.

CULTURE
NAVAJO



The Navajo people live on the edge of the large desert regions and prairie borders of Arizona and New Mexico. They established their homeland almost one thousand years ago after moving from northwestern Canada. Their contact with the Pueblo and Spanish altered their nomadic way of life. They became involved in weaving, pottery making and farming. This required them to settle in one place, tend crops and look after herds of horses, cattle, and sheep. The Navajo built up large herds of sheep and became master weavers of rugs, blankets and clothing. Some of the early Navajo traditional hand-woven rugs made in the 1900's used storm symbols and patterns to express their connection and closeness with nature. These rugs sometimes contained rectangular shapes, zigzag lines, and symmetrical designs to symbolize lightning. Step patterns were also used to represent thunderclouds. Border designs are featured in many Navajo storm pattern weavings.

Young artists today still continue to use the ideas of nature and storms in their artwork - although they sometimes use fewer traditional storm symbols in their pictures. Their newer work often uses paints and pastels and shows blended colors in bright hues and dynamic curving shapes. These ideas give new life to the art of their culture.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

DAVID JOHNS

How is David Johns' artwork new and different. Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. ____ it has fewer zigzag lines and geometric shapes.
2. ____ it is symmetrical.
3. ____ it shows more curved lines, and shapes.
4. ____ it contains only step patterns.
5. ____ it contains fewer colors.
6. ____ it has fewer patterns.
7. ____ it is a woven rug.
8. ____ it uses pastels to express storm ideas.
9. ____ it has a border design.
10. ____ it uses fewer traditional storm symbols.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in David Johns' pastel drawing are new and different from the ones in the traditional woven rug.

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Module 2
Southwest

NAVAJO/HOPI — **JESSE MONONGYE:** *Sun Bear*

SALADO — **ANONYMOUS:** *Sunburst Earrings*

CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Southwest area of North America. The traditional object, ***Sunburst Earrings,*** features turquoise and shell earrings made by an anonymous artist in 1100 A.D. The innovative artwork, ***Sun Bear,*** was created in 1988 by a Navajo/Hopi artist named Jesse Monongye. His reversible pendant shows an image of the sun on a bear.

A **Seeing** experience provides the student with information for determining how Jesse Monongye's artwork differs from the traditional work. A motivational story which encourages visualization, deals with a charm that gives energy and power to anyone who holds or wears it. This leads to a discussion where similarities and differences of the artworks are examined. The designs on Jesse Monongye's reversible pendant are found to differ from those on the sunburst earrings in several ways. They contain a greater variety of repeating shapes and colors, and higher color contrasts. They also use a greater variety of materials to combine a sun symbol with an animal image on a reversible pendant.

A **Making** section allows students to create a wearable pendant using sun symbols to show the life and energy of an animal. This involves using the change tool of combination to bring together a sun symbol with an animal. Through these activities, students are brought to an understanding of how Jesse Monongye used innovative ideas.

Monongye - (Mo - NONG - gye)
Navajo - (NAV - a - ho)
Hopi - (HO - pee)

Seeing

This module focuses on a ***sun*** *theme and features Jesse Monongye, a Navajo/Hopi artist from the Southwest, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Jesse Monongye's work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Jesse Monongye, a Navajo/Hopi artist from the Southwest;
- distinguish similarities and differences between a traditional pair of earrings and an innovative pendant;
- know the tools, techniques and materials used to create these artworks;
- understand that Jesse Monongye's artwork differs from the traditional work in shape, color, and composition (repetition and contrast).

Vocabulary

shape (geometric), color (light and dark), repetition, contrast, overlay, inlay, solder.

Motivation

Display the two Southwest reproductions and communicate the following information.

There are many First Nations people who think of the sun as an important being that awakens people to the day. There are also some who believe that you can obtain strength and energy if you wear a good luck charm in the shape of a sun. Relax and get comfortable. Close your eyes and create pictures in your mind as you listen to a story about sun charms.

Imagine sitting on a big sandy hill with lots of smaller rocks and hills around you. It's early morning and you feel a bit tired. The sand glistens everywhere in the sunlight and the glowing sun warms your body. Now push your hands deeply into the sand and feel its coolness from the night. Suddenly, something feels hard and pointed. As you gently pull it out of the sand, two round sun shapes with blue pointed stones appear. You push your hands down into the sand again - farther than before. This time you find an animal shape made of red stone with a sun design on it. You hold both treasures up to have a better look at them. They seem to glow. Suddenly, you do not feel tired anymore. As you look at the sun, you feel that its power and energy was given to you through these charms.

Look at the pictures in front of you. One shows a pair of circular earrings made by an anonymous artist. The other, created by an artist named Jesse Monongye, shows a pendant shaped like a bear.

Discussion

Focus student attention on the two reproductions.

Explain to the students that they are going to explore how Jesse Monongye's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement.**

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Jesse Monongye's work differs in having:*
- more varied shapes and colors

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of shapes and colors are evident? **Shapes** - geometric (circular, triangular, spiked, rounded, curved, square, rectangular). **Colors** - bright, dark, (red, blue, gold, purple, white, yellow).

Formal Analysis

*Explore the **principles** of composition in each artwork. Help students discover that Jesse Monongye's work is different because it uses:*
- more varied repetition of colors and shapes
- repeating shapes (like sun rays) inside another shape
- highly contrasting colors

1. Explore evidence of **repetition.** How are shapes and colors combined in repeated ways (side by side, circular, rows, creating rays around and inside the objects)?

2. Explore evidence of **contrast**. How are colors arranged in contrasting ways (high, low contrasts)?

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate and discuss the history, materials, tools, techniques, and uses of each artwork.

Help the students understand how Jesse Monongye was influenced and guided by traditional ideas dealing with jewelry.

Title - "Sunburst Earrings"
Artist - Anonymous
Size - Unavailable
Technique/Medium - Overlay: shell and turquoise

The making of jewelry goes far back in time. Simple turquoise and shell jewelry was made by the Salado culture in the Arizona Tonto Basin as far back as 1100 A.D. A Salado artist created the featured earrings which contain rounded triangular pieces of turquoise on mother-of-pearl shell arranged around a circular shape to represent the sun. Shell was obtained from the Gulf of California through trade while turquoise, a semi-precious stone, was mined in the Tonto Basin area. Both shell and turquoise were cut with sharp flints and sanded with abrasive materials to create the earrings. Triangular turquoise stone was overlaid onto shell and glued with pitch or gum from nearby trees. Indentations and holes were made with drills to finish the jewelry. The people of the Southwest produced some of the finest jewelry workmanship done by aboriginal people in North America.

Help students understand that Jesse Monongye's artwork differs from the traditional turquoise and shell earrings because it has a design on the reverse side and uses a greater variety of stones and jewelry making techniques.

Title - "Sun Bear"
Artist - Jesse Monongye
Size - (8.9 x 5 cm / 3 1/2 x 2 in)
Technique/Medium - Soldering and inlay: semi precious stones and gold metal

The making and wearing of jewelry indicates status, wealth, and has spiritual meaning in many aboriginal cultures. Jesse Monongye's pendant is made of soldered gold, and inlaid with red coral shell and semi-precious stones (turquoise, jet, and lapis lazuli). Each material is expertly cut, sanded, and polished before being inlaid into a gold setting. The pendant contains an image of the sun on a bear's body. The sun is a recurring cosmic power symbol in Jesse Monongye's work, as a result of a friendly encounter with a bear in his childhood. This moving experience eventually led him to combine sun and bear images in many of his jewelry pieces. Not visible in the reproduction is a planetary system in a night sky on the reverse side of the pendant. This reinforces Monongye's interest in cosmic ideas.

Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

Provide the following information and help students understand that Jesse Monongye's work is different because it uses a sun symbol combined with an animal image.

1. Look at the two artworks. Can you see shapes which represent the sun (circles, rays)?

2. Why would someone want to wear an object with the sun on it? (Because it gives energy and power to anyone who holds it or wears it.)

In many cultures the sun is regarded as one of the most powerful of all symbols. For the Navajo people, it was a symbol of warmth, rebirth, and life. It also represents a reawakening which affects the seasons and cycles of nature.

3. Why do you think the sun is an important symbol in Navajo people's lives (warmth, power, rebirth, life, comfort)?

Judgement

Explore the significance and value of the artwork.

1. Which of the two artworks do you like most? Why?

2. Which one do you think best expresses ideas about the sun? Why?

Activity

Clue Sheet

Solving the problem

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 58 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 56-57).*

How is Jesse Monongye's work new and different?

The Biography and Culture texts provide more clues about how Jesse Monongye's sun bear pendant is different from the sun earrings. Students should be familiar with this information before they answer the Clue Sheet.

After students have completed the Clue sheets, check and discuss their responses in class. Collect the Clue sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- several materials and techniques: (earrings - turquoise overlaid on shell); (sunbear - soldered gold and stones inlaid next to one another);
- more varied shapes and colors;
- more varied repetition of colors and shapes;
- highly contrasting colors;
- a sun symbol (rays) contained within the object;
- using a greater variety of materials and showing a different image on a reversible pendant;
- a sun symbol combined with an animal image.

Enrichment/Extension

1. Conduct a series of reflective questions (discuss or write about):
   a. Jesse Monongye's work is titled "Sun Bear." What else could it be named? Explain.
   b. Why do you think sun symbols are important to the artist?
   c. What are other ways of combining the sun and the bear?
   Would this change the title? If so, what new title would you give the pendant?

2. The sun is often used to symbolize light. Find pictures which show spectacular scenes of light (sunbeams, sunrays, sun-glow effects). Write a story or a poem in which the light coming from the sun gives or provides strength and energy.

3. Given the sun is a life giving force to animals, write a story or a script for a play in which the sun and animals are the main characters. Also discuss the kind of illustrations or stage props one would use to bring a story or play to life where animals benefit from the sun.

4. Write a story or act out a drama in which the sun gives a feeling of warmth and radiance, to soothe and restore our health and well being.

5. The sun is often thought to be the beginning of life in many cultures. Collect stories about the sun from several aboriginal cultures and compare them. Write a story or a play about the sun as the beginning of life.

6. Invent sounds or music to express the following:
   a. beams of sunlight shining through the trees, clouds, or windows;
   b. pulsing rays of energy;
   c. searing and burning heat;
   d. being bathed in radiant colors.

7. Pretend you are preparing to go on an expedition to the sun. From a scientific point of view, discuss heat problems and what you would need to wear. Also discuss the kind of magic shields and other protectors you would need to build in order to observe the sun at close range.

Making

Sun Theme

Medium & Technique: Jewelry - cardboard pendant

Suggested teaching time

2 - 45 minutes

Problem to be solved

How can sun symbols show the life and energy of an animal in a jewelry pendant?

Objectives

Students will:

- use sun symbols to show energy it gives an animal;
- use shapes and colors, to represent the life and energy of the sun;
- use cut paper and assemblage techniques;
- use repetition and contrast in arrangement of shapes, colors and sun symbols;
- demonstrate ability to use use a change tool (combination) to bring together a sun and an animal to create a wearable pendant.

Vocabulary

Combination, assemblage.

Materials

Prepare classroom for an assemblage project.

- 4 x 6" (10 x 15 cm) light card stock (one piece per student);
- colored construction paper or Fadeless, and metallic paper;
- scissors, glue, pencils;
- ribbon, glass, ceramic or wooden beads (optional).

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review the similarities and differences in the artworks:

- Mention how Jesse Monongye used sun ideas from the Navajo/Hopi culture.
- Emphasize that his work is different from the traditional sun earrings because it uses shapes, colors, and materials in different ways.
- Communicate to the students that they will create a wearable pendant showing the life and energy of the sun.
- Tell the students that they will be using a change tool called combination.

Change Tool

(Combination)

Artists use a variety of change tools to make their work innovative. Jesse Monongye uses a change tool called **combination** in his pendant. Combination involves bringing together two different ideas in new ways. Jesse Monongye combines a sun image with a bear.

Activity

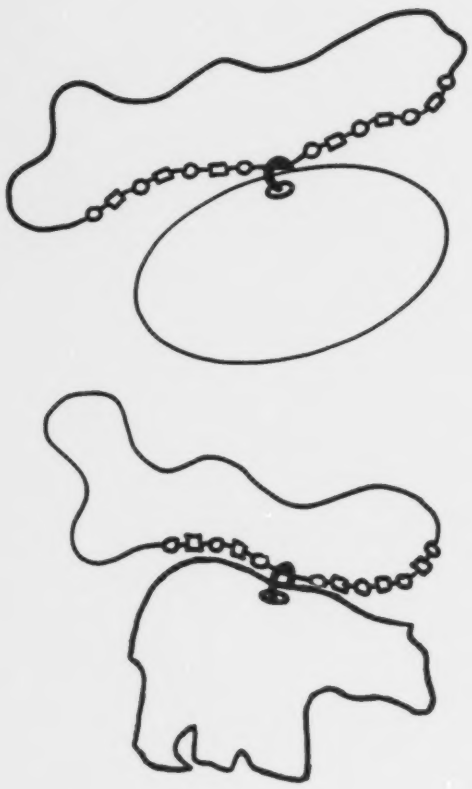
Solving the problem

Use Jesse Monongye's ideas as inspiration to construct a mixed-media pendant showing how sun symbols give life and energy to an animal.

Suggested procedure

*Time permitting, the pendant could be made to be reversible.

- The Idea
  Discuss various animals that rely on or enjoy the sun (bears, lions, tigers, dogs, cats). Brainstorm a list of ways sun images can be shown to give life and energy to your favorite animal (rays, heat waves, beams of warm colors). Sketch different ideas showing how a special animal can be shown with a sun on or around it.



- Creating the Animal Shape and Pendant Shape
  Use the piece of light card to cut out the shape you would like the pendant to have (round, oval, square). Keep this shape almost the same size as the card allowing room on which to glue the animal's shape and sun symbols. Cut out the shape of a special animal from a piece of colored art paper and mount it on top of the geometric shape. (For older students, offer the choice of cutting out an outline shape of the animal and enclosing sun symbols inside its shape.)

- Creating and Combining Sun Ideas with the Animal Shape
  Select contrasting colors of paper and metallic paper. Cut shapes that represent the sun and its energy (rays, beams, flares, heatwaves). Arrange and combine these shapes inside and or around the animal in repeated ways to show how the sun gives it life and energy. Use scraps of colored or metallic paper to add small details to complete the sun, and further decorate the pendant.

- Wearing the Pendant
  Punch a hole at the top of the pendant and thread a ribbon through it. If beads are available, insert them through the ribbon. Wear it.

Assessment

Display the results of the art production activity.

Explain to students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they selected an animal shape;
- explain how they chose sun ideas to show life and energy;
- explain how they used repetition and contrast in arrangement of shapes, colors and symbols;
- describe how they combined an animal shape with sun ideas to create a wearable pendant;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. The sun has had a powerful influence on people throughout the ages leading to its worship. Research Egyptian, Aztec, Incan, and other world cultures where the sun played an important role in people's lives. Design and make jewelry based on some of these sun ideas.

2. Prepare a story board or a magazine advertisement using the sun as a focal point:
   a. warn people of sun dangers;
   b. convince vacationers to visit a resort;
   c. attract people to the hottest places on earth;
   d. persuade pets to lie outdoors.

3. Make a mobile that rotates in the air with the sun as its center. Compose surrounding parts and include:
   a. flares and solar disturbances;
   b. flashes or explosions;
   c. heat rays and bursts of energy;
   d. magnetic and gravity forces.

4. Investigate the fact that the farther away we are from the sun the cooler it gets. Use this idea to depict the sun as the center of life in a painting. Show rings of hot color and cool color to indicate distances and differences in temperature. Fill the rings with creatures that might like to live in the various circles of radiation from hot to cool.

5. The sun is often represented by a cheerful face and personality. Create a collage or foil relief of a sun face which shows:
   a. loving warmth;
   b. burning energy;
   c. brilliant character;
   d. other feeling.
   Surround the face with decoration that coincides with the personality or feeling being shown.

6. The power of the sun is often depicted through its light and rays of heat. Pretend your face is the center of the sun and create a mask which will fit around it. Fasten various geometric shapes and materials (spear shapes, long tapering lines, wiggly shapes) around a stapled or taped cardboard oval to represent the rays of the sun. Wear and present the creation in dramatic situations.

7. Investigate the way in which the sun has been used in various aboriginal cultures. Use some of the ideas as inspiration to:
   a. design a badge, flag or banner using scraps of felt or fabrics;
   b. decorate clothing with fabric markers;
   c. make new highway signs;
   d. make a poster to advertise a vacation spot;
   e. illustrate First Nations legends about the sun;
   f. design a book cover for a collection of First Nations sun legends.

8. Cut a variety of small shapes from colored paper. Arrange cut-out pieces on top of Jesse Monongye's reproduction in order to change the energy or life giving sources of the sun (block out and add new parts). Take all cut-out pieces and glue them on to another piece of paper to make a new picture.

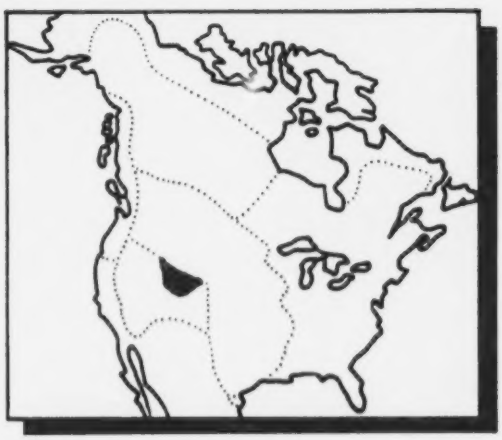
BIOGRAPHY
JESSE MONONGYE
(1952 -)

Jesse Monongye is a Navajo/Hopi jeweler who grew up on a Navajo reservation in New Mexico. He never intended to become an artist. But one night, he had a dream and in this dream his mother handed him a set of jewelry tools and told him he would become a famous Indian artist. Jesse listened to his dream and started to work with his father who was a gifted jeweler. He has since realized this dream and has become an expert in setting opal, turquoise, coral, and other stones in silver and gold metal. He uses various stones to create images of the universe in his jewelry. These include the sun, moon, Milky Way, and stars. He captures sunsets in slivers of red coral and pale pink and deep orange stones. He also joins stones together to create the look of night skies. A great variety of stones with highly contrasting colors are used in his artwork. Stones are first cut, ground, and then polished. They are then inlaid and glued into soldered metal settings of gold and silver. Jesse Monongye believes that young people should have every opportunity to become aware of their background and culture. He is very involved in supporting programs to help young people do just that.

Note: Jesse Monongye has a dual ancestry which is both Navajo and Hopi. His Navajo background is explored in this module because the Navajo people are well known for their accomplishments in making jewelry.

Monongye - (Mo - NONG - gye)
Hopi - (HO - pee)

CULTURE
NAVAJO



The word Navajo or Dineh means "the people." The Navajo people migrated to Arizona and New Mexico as hunters and gatherers from northwestern Canada shortly after 1000 A.D. They settled in small communities to grow crops and raise sheep, cattle, and horses. This way of life still continues in some areas of the Southwest.

The making of jewelry goes far back in time. Shell and turquoise material was used to make jewelry a thousand years ago by people of the Salado culture. Sometimes, the jewelry showed ideas found in their stories and legends. In the Navajo story of creation, the First People defined the boundaries of land and created the planets in the sky. Turquoise and shell were used to form mountains, while other precious stones were used to create the moon, sun, and stars. These ideas are still used by Navajo people to create jewelry today.

Modern Navajo jewelry making often uses a greater variety of materials and repeating designs. It also uses new ways of combining sun images with animals. Some Navajo artists earn their living from jewelry making and are continually experimenting with new ideas to give their culture new life.

Dineh - (DI - neh)
Navajo (NAV - a - ho)

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

JESSE MONONGYE

How is Jesse Monongye's work new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. ____ it contains only shell and turquoise stone materials.

2. ____ it is designed to be reversible.

3. ____ it contains a greater variety of repeating shapes and colors.

4. ____ it has fewer colors.

5. ____ it uses the sun symbol combined with an animal image.

6. ____ it uses an inlay technique to set stones in place.

7. ____ it was made by people of the Salado culture.

8. ____ it uses a greater variety of materials.

9. ____ it shows the pointed rays of the sun.

10. ____ it shows brighter and more contrasting colors.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Jesse Monongye's sun bear are new and different from the ones in the traditional sunburst earrings.

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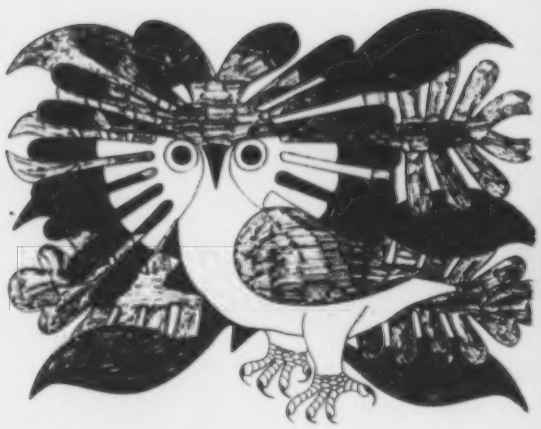
ARCTIC: Module 1

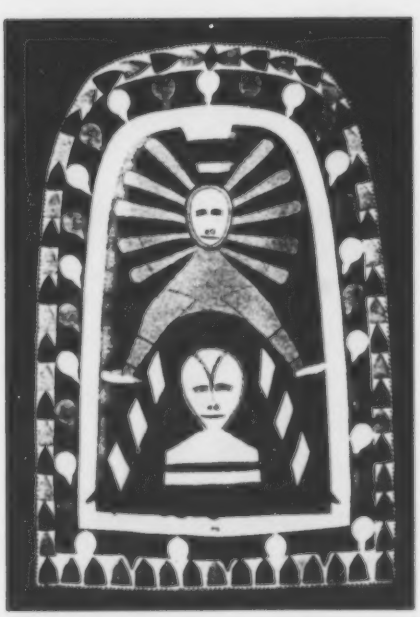
INNUKJUAKJUK, Pudlat



KENOJUAK, Ashevak

ARCTIC: Module 2

ANONYMOUS



OONARK, Jessie

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Module 1
Arctic

INUIT **KENOJUAK:** *Sun Owl & Foliage*

INUIT **INNUKJUAKJUK:** *Female Owl*

CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from Arctic North America. The traditional artwork, *Female Owl*, created in 1960 by Innukjuakjuk, an Inuit artist, features a black inked stone-cut print with a mother bird and young. The innovative artwork, *Sun Owl & Foliage*, was created by Kenojuak in 1979. It features a colored felt pen drawing with a sun and foliage emerging from an owl.

A **Seeing** experience provides the student with information for determining how Kenojuak's artwork differs from the print which uses a more traditional style consisting of simple, bold shapes and an absence of color. A motivational story encourages visualization and deals with imaginary birds and flight which are recurring themes among some Inuit artists. This leads to a discussion and examination of the similarities and differences in the featured artworks. Kenojuak's felt pen drawing design is found to be different from the stone-cut print design in several ways. It shows a colorful, imaginary image of an owl surrounded by a sun and plant life which gives the artwork a quality of celebration and power.

A **Making** section allows the students to create a colorful drawing of an owl and then add a sun and foliage to make the bird look powerful and celebrated. The change tool of addition is used to attach parts to the bird to enhance its power. Through these activities, students are brought to an understanding of how Kenojuak used innovative ideas.

Inuit - (IN- you - it)
Kenojuak - (Ke - NAW- ju - ack)
Innukjuakjuk - (In -NUK - ju - ACK - juk)

Seeing

*This module focuses on an **owl** theme and features Kenojuak, an Inuit artist who express new and different ideas based on the old ways of her culture. These ideas are explored through SEEING and MAKING activities.*

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Kenojuak's work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Kenojuak, an Arctic (Inuit) artist;
- distinguish similarities and differences between the images in a traditional stone-cut print and in an innovative felt pen drawing;
- know the tools, techniques and materials used to create these artworks;
- understand that Kenojuak's artwork differs from the traditional artwork in shape, texture, color, medium, and composition (balance).

Vocabulary

color, overlapping, balance (radial), shape (geometric, organic, negative, positive), foliage, stone-cut print.

Motivation

Display the two Arctic reproductions and communicate the following information.

Settle into a comfortable position and listen carefully as you experience the magic of a dream.

Pretend you are having a wonderful dream. In this dream you are a large bird with wings so enormous that they can give protection to other birds. Imagine yourself flying high in the sky. Your wings whir rapidly to keep you up. In fact they whir so fast, that you find yourself going higher and higher, closer and closer to the sun. There are people far, far below. All they see is a huge shadow outline of your body as they look at you hovering, almost blocking the sun.

Now pretend you are drifting, down, down, down, ever so gently from your place high in the sky. Slowly, you glide closer to earth. As you descend, you see the people larger and more clearly. They can also see you more clearly. What do you look like? Well, growing out of your head and body are colorful wings and leaves which help you fly. And yes, you also have a head with a small beak and great big staring eyes. Your feet are quite small with claws just large enough to grab the ground as you land. You land with a little spring and a hop. Everyone is there to greet you - the people who watched you fly, the animals who live nearby, and even the plants and flowers.

Look at the pictures in front of you. One shows a large black owl and two smaller ones made by a woman artist named Innukjuakjuk. The other shows a colorful owl with shapes radiating from it, also made by a woman artist named Kenojuak.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how Kenojuak's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Kenojuak's work differs in that it:*
- contains more texture
- uses more varied shapes and colors

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of shapes, colors, and textures are evident? **Shapes** - inside (concentric), organic, geometric, triangular, rounded, curved. **Colors** - light, dark, (reddish brown, yellow, blue, brown, green, black, white). **Textures** - smooth (feathering), rough (scales on feet of bird), leafy (stems and other foliage).

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Kenojuak's work is different because:*
- it uses a radial arrangement

1. Explore **balance** in both compositions. How are shapes and colors arranged (asymmetrically - shapes concentrated on one side; radial balance with shapes around a focal point)?

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, materials and techniques.

Explain the differences between a stone-cut print and a felt pen drawing.

Title - "Female Owl"
Artist - Innukjuakjuk
Size - (30.5 x 38.1 cm / 12 x 15 in)
Technique/Medium - Stone-cut: paper, printing ink

Printmaking in the Canadian Arctic developed through craft programs and co-operatives set up in Cape Dorset during the early 1960's. Artists were encouraged to develop their own styles of printmaking and teamwork was sometimes involved. This consists of some specialists who flatten and smooth soap stone blocks with saws and sandpaper and who then carve the image of an artist's drawing onto the block in low relief. Areas not to be printed are chiseled away, leaving the raised portions of the image to be printed. Printing ink is then applied by brayer or dabber to the raised surfaces. Stone-cut prints are made by pressing a sheet of paper onto the inked surface. The paper is rubbed gently from the back, and then lifted from the block to reveal the image.
A limited number are printed and signed to make an edition.

Help the students understand how Kenojuak was influenced and guided by traditional images and ideas dealing with owls.

The featured artwork is an example of the stone-cut printing process which has gained popularity among some Inuit artists. It shows a large black and white image of a mother owl tucking her young under her wings and body. This subject matter indicates an understanding and appreciation of the protective care given by owls to their young.

Help students understand that Kenojuak's artwork differs because it uses felt pens, bright colors, and imaginative ideas in combining leaves and plants with the body of an owl.

Title - "Sun Owl & Foliage"
Artist - Kenojuak
Size - (56 x 78.5cm / 22 x 30 7/8 in)
Technique/Medium - Drawing: felt pen on paper

While there is still an interest in carving and in print making, some Inuit artists often use felt pens to create colorful pictures. The use of felt pens is a more recently acquired medium introduced within the last few decades. The featured artwork uses colored felt pens and shows a fascination for owls, a recurring theme in Kenojuak's artwork. The bird images she produced became more and more complex over many years. In the reproduction, plants, suns, and birds are combined, interrelated and overlapped. Details and decorative textures, created by a series of fine pen strokes, are evident in the owl's wings and feathers. Images and bright colors radiate and intertwine in a celebration of life and living things.

Interpretation

*Interpret the **meaning** of the artwork by initiating a discussion.*

Provide the following information and help students understand that Kenojuak's work is different because the owl is shown with a sun and foliage to make it appear larger and more powerful.

1. Look at the traditional artwork. How do you think the mother owl feels toward the baby owls (love, care, protection)? What things in the picture tell us about care and protection?
2. What do you think the sun, plants, and owl mean in Kenojuak's artwork (life, creation, warmth, power)? Why?

Communicate to students that the sun is used as a radiating energy source by some Inuit artists. Also emphasize that birds and plants are often depicted by Inuit artists to show the importance of nature in their lives. Kenojuak was especially fond of using owls, plants, and animals to express the importance of nature in her life. Sun symbols are also important in her artwork as the center of life and creation.

Judgement

Explore the significance and value of the artwork.

1. Which of the two artworks do you find most interesting? Why?

2. Which one do you think best tells about owl ideas and nature? Why?

Activity

Clue sheet

Solving the problem

How is Kenojuak's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

The Biography and Culture texts provide more clues about how Kenojuak's felt pen drawing is different from the stone cut print. Students should be familiar with this information before they complete the Clue Sheet.

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 78 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 76-77).*

After students have completed the Clue Sheet, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

Assessment

Asses both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses in their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:
- more varied shapes, and brighter colors;
- more varied textures;
- radial symmetry;
- using felt pen drawing techniques;
- imaginative depiction of an owl combined with sun and plant life.

Enrichment/Extension

1. Conduct a series of reflective questions in response to two scenarios:
   a. Assuming you could ride on an owl's back, which one represented in the reproductions would you choose? Explain the basis for making this choice and write a poem about being carried far away to an unknown world on an owl's back.
   b. Write a folktale about a bird who is unhappy about its colors and how it finds a way to transform itself into a bright and colorful creature.

2. Look through discarded magazines and cut out photographs or illustrations of as many kinds of birds as possible. Birds that are: brightly colored, dark colored, exotic and rare, and have fancy plumage, etc. Categorize them (class collection) and organize the images on a display board. Discuss kinds of birds and differences as the display grows.

3. Investigate bird symbols in First Nations cultures as well as other cultures of the world. Report on how they are used (depicting authority, power, peace, good and bad luck, evil).

4. Look into different ways bird images are used on flags, coats-of-arms, and banners. Find examples of how birds are used for provincial, state or national symbols.

5. Investigate how birds have been represented on stamps or coins in various countries. Make a chart listing the most popular birds used as designs on stamps or coins. Also, indicate the countries that most frequently use bird images as stamp designs and investigate if there are any special reasons to do so.

6. Collect objects that might produce bird sounds (whistles, rattles, sticks). Simulate (as a group) the sound of birds: flapping their wings, migrating, looking for food, escaping danger, greeting the morning sun, etc. Make a tape class recording of sounds and evaluate the results.

7. Investigate the idea of flight and falling free (skydiving, bungee jumping, gliding, free-flight, parachute jumping, diving, floating in outer space). Write a story or a poem about flying freely.

8. The owl has great significance to many First Nation cultures. However, not all aboriginal people share the same ideas about the owl. Investigate those who have similar ideas about the owl and those who don't. Compare and contrast the significance of owls by examining several legends and myths.

Making

Owl Theme

Medium & Technique: Colored Drawing

Suggested teaching time

2 - 45 minutes

Problem to be solved

How can the power of an owl be celebrated by adding a sun and plant life to its image?

Objectives

Students will:

- show the way an owl and its power can be represented in a drawing;
- use geometric and organic shapes to create foliage and sun ideas to emphasize the power of an owl;
- know how to use colored markers to achieve bright colors and textures;
- demonstrate ability to use radial symmetry to combine sun and plant life ideas together with an owl shape;
- demonstrate the ability to use a change tool (addition) to make an owl radiate with power.

Vocabulary

foliage, addition.

Materials

Prepare classroom for a drawing activity using felt markers.

- sketching paper;
- 9 x 12" (23 x 30.5 cm) white drawing paper (one sheet per student);
- pencils, non-toxic felt pens or markers in various colors.
  - wax crayons may be used as a substitute.

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students. Briefly review the similarities and differences in the artworks.

Briefly review the similarities and differences in the artworks:

- Mention how Kenojuak was inspired by traditional Inuit ideas related to nature.
- Emphasize that her work is different from the stone-cut print because it uses material, shapes, colors and textures in different ways.
- Communicate to students that they will create a colored drawing showing the power and celebration of an owl.
- Tell them they will be using a change tool called addition.

Change Tools

(Addition)

Artists use a variety of change tools to make their work innovative. Kenojuak uses the change tool **addition** in her felt pen drawing. Addition involves attaching new parts. Kenojuak adds a sun and foliage to an owl to celebrate its power.

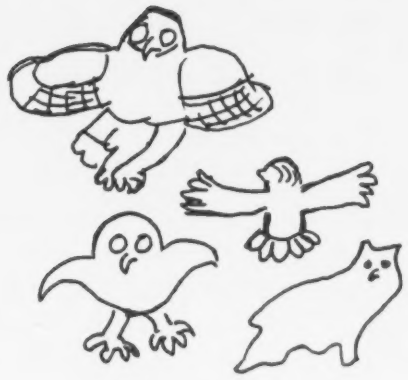
Activity

Solving the problem

Use Kenojuak's ideas as inspiration to make a colored drawing that celebrates the power of an owl.

Suggested procedure

- The Idea
  Brainstorm and sketch special ways owls could be shown (flying, swooping, perching). Also, discuss and sketch ways foliage (trees, leaves, flowers) and sun ideas could be added to make the owl look celebrated and more powerful (surrounding the bird, spreading out, dark or bright colors).



- Making the Drawing
  Begin your picture by lightly drawing the special owl. Use a pencil. Add the sun ideas and foliage around the owl (radial arrangement), placing small and large around each other, behind or in front of the owl. Think about unity of design by repeating similar shapes and joining them together.

- Adding Color and Texture
  Choose three to four different colored markers and color your drawing. Spread the colors on the page in small strokes to create lined or scalloped feathery, leafy, branching fibers and plants or overlapping strokes to recreate rough scales on the legs of the bird. These textured effects are similar to those used by Kenojuak in her drawing and can be used as a starting point for creating more smooth, wavy heatwaves of the sun, shiny staring eyes, etc.

Assessment

Display the results of the art production activity.

Explain to students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting student comments and the degree to which their responses reflect the objectives of the lesson, and how thoughtful and critical they are of their own the work and others. Are they able to:
- explain how they selected the owl, foliage, and sun ideas;
- discuss the kinds of shapes (organic, geometric), colors and textures they used to create foliage and sun ideas to celebrate the power of the owl;
- explain how they arranged and combined the owl with sun and foliage;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Construct a large owl using papier-mâché after closely studying the body positions, feathering, flight patterns and other characteristics of owls. Paint the construction with bright colors.

2. Construct a headdress or a mask using Kenojuak's ideas as inspiration.

3. Artists sometimes create silhouettes from their colored work. Look at Kenojuak's colored bird creation and create a silhouette of it. Decorate the result by surrounding it with bright colors.

4. Look in books or magazines for photographs of birds. Make close-up drawings of different bird parts, i.e. wings, feet, beaks, feathers. Use-close up studies as inspiration to make a powerful imaginary creature.

5. Choose a bird for a special event (holiday, celebration, season, time of year). Make a picture of this bird and use colors which express feelings and emotions about the event.

6. In 1970, one of Kenojuak's stone-cut prints called *The enchanted owl* appeared on a Canadian postage stamp. Study different stamp designs and create an imaginative picture for a stamp or coin using a bird idea.

7. Study birds in actual flight and make a series of sketches showing the sequence of their movements. Use your sketches to create a flip book depicting movements of a bird in flight.

8. Pour plaster into a mold (lid of a box or wall of clay). Allow to dry and remove the plaster from the mold. Sand paper the surface if necessary to assure that it is flat and even throughout. Plan a design based on Inuit stone-cut images and the celebration of birds or animals. Transfer it to the plaster block. Carve the design with a suitable tool cutting away areas and shapes which are not to be printed. Use printing ink and a rubber roller or brayer to spread the ink over the raised image left on the block. Apply a piece of paper to the inked surface and rub evenly with fingers to transfer the image. Make several prints. Study the way the Innukjuakjuk print is identified and signed. On the bottom of each print, sign your name, create a title, and indicate which print in the series you made (the numerator) and the total number of prints in the edition (the denominator). Refer to the bottom right hand side of the Innukjuakjuk reproduction for details.

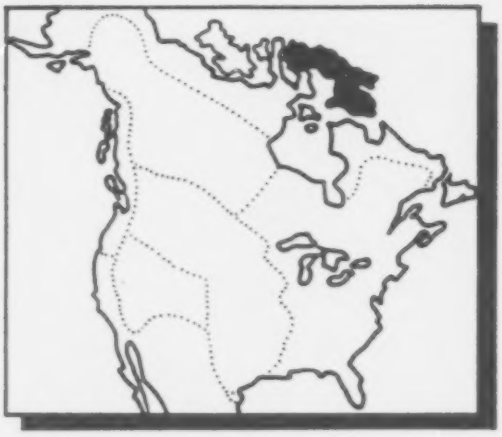
BIOGRAPHY
KENOJUAK
(1927 -)

Kenojuak is an Inuit artist who has become world famous. Her art is so popular that it appears on postage stamps, books, postcards, and calendars. When Kenojuak was young, she lived in igloos in the winter and tent camps during the summer on Baffin Island, in Canada. During her youth, she became an expert sewer and designer. She began to draw and carve in the late 1950's. Many of her drawings of people, animals, owls, and other magical creatures were made into prints. At first her drawings used few colors. But with the the organization of co-operatives in the early 1960's and eventually the introduction of newer media such as printing inks and felt pens, her artwork became more colorful, brighter and more textured. Kenojuak's favorite ideas deal with suns, owls, and other birds. Her owls do all kinds of magical and imaginative things. They look away, fly, dance, sit on top of other birds, appear in radial arrangements and varied shapes with plants and other creatures.

Kenojuak is primarily a graphic artist. She makes stone-cuts and engravings and is always interested in making pictures in new and different ways. She is an active contributor in keeping the art of her culture alive.

Inuit (IN - you - it)
Kenojuak (Ke - NAW - ju - ack)

CULTURE
INUIT



The Inuit have lived in Arctic North America for over three-thousand years and are believed to have migrated across the Bering Strait from Asia. They moved from place to place as they hunted and fished for a living. They always shared and helped one another in the small winter igloo settlements or summer tent camps. Their life of fishing and hunting was closely connected with the land, the changing seasons, the plants, sea animals and other creatures found in their environment. They sometimes recorded ideas about their lifestyle through carving. Traditionally, Inuit people used materials such as, bone, ivory, antler, and more recently soapstone. Their carvings also dealt with the animals and birds in their environment as well as ideas about protection, strength, magical beliefs, shamans and spirit worlds.

Experiences with carving made it easy for the Inuit people to transfer their knowledge into a stone-cut printing process which requires taking flat blocks of soft stone, transferring drawing ideas onto the surface of the stone and then carving it so that some parts are raised from the surface. The relief or raised image is then inked with a rubber roller (brayer) and paper is then pressed onto the inked surface to obtain a print. Black printing ink was sometimes used to make stone-cut prints of owls with outspread wings. Some showed mother owls protecting their young. As the people gained experience with a variety of printing inks and felt markers, their artwork became more colorful. These new materials were introduced through a number of government programs and co-operatives where people were encouraged to work together to create art.

Since the late 1950's, life has changed for the Inuit people. Government housing, health care, and schooling programs attracted them to larger communities offering more modern ways of life. Inuit artists are proud of their culture and traditions. They know it is important to keep their art alive in order to preserve their history. They continue to use new ideas dealing with memories of camp living as well as with the experience of living in large communities.

(reproducible)

NAME_____DATE_____CLASS _____

CLUE SHEET

KENOJUAK

How is Kenojuak's work new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided:

1. ____ it shows more texture.

2. ____ it is a black and white stone-cut print.

3. ____ it shows several birds.

4. ____ it contains different colors.

5. ____ it uses a radial arrangement.

6. ____ it shows an owl with outspread wings.

7. ____ it has more varied shapes.

8. ____ it combines a sun and nature shapes with an owl.

9. ____ it is a felt pen drawing.

10 ____ it symbolizes care and protection.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Kenojuak's felt pen drawing are new and different from the ones in the traditional print.

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Module 2
Arctic

INUIT — **JESSIE OONARK:** *Beautiful Woman*

DORSET — **ANONYMOUS:** *Shaman's Tube*

CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from Arctic North America. The traditional artwork, *Shaman's Tube*, features a carved ivory tube with a face, spirit figure, and two walruses with interlocking tusks. This artwork was created in 800 B.C. by an anonymous artist. The innovative artwork, *Beautiful Woman*, was created in 1972 by Jessie Oonark, an Inuit artist from the central Arctic. Her wall hanging features colorful appliqued figures and a patterned border design perhaps inspired by her belief in the powers of the shaman.

A **Seeing** experience provides the student with information for determining how Jessie Oonark's innovative wall hanging differs from the traditional ivory carving. A motivational story encourages visualization and deals with the shaman and his powers. This leads to a discussion of similarities and differences in the featured artworks. Jessie Oonark's appliqued wall hanging design is found to differ from the design of the carved ivory shaman's tube in several ways. It is a two-dimensional design made of different materials and contains a great variety of pieced and sewn fabric shapes. It also tells a story dealing with the beliefs of her culture and contains figures within a decorative border.

A **Making** section allows students to create a wall hanging which tells a spirit story. The change tools of addition and repetition are used to create details and a decorative border pattern. Through these activities, students are brought to an understanding of how Jessie Oonark used innovative ideas.

Inuit (IN - you - it)
Oonark - (OO - nark)
shaman - (SHAW - man)

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Seeing

*This module focuses on a **spirit** theme and features Jessie Oonark, an Inuit artist who expresses new and different ideas based on the old ways of her culture. These ideas are explored through SEEING and MAKING activities.*

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Jessie Oonark's work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Jessie Oonark, an Arctic (Inuit) artist;
- distinguish similarities and differences between a traditional ivory shaman's tube and an innovative appliqued wall hanging;
- know the tools, techniques and materials used to create these artworks;
- understand that Jessie Oonark's artwork differs from the traditional artwork in shape, color, composition (pattern), and storytelling function.

Vocabulary

shape (geometric), color (primary, secondary), pattern, repetition, border, appliqué, wall hanging, shaman, spirit.

Motivation

Display the two Arctic reproductions and communicate the following information.

This is a special story about spirits, magic and a shaman. The shaman is someone who has magical powers, and advises people and even cures them when they are not well. This is also a story about having a good time and enjoying oneself. People who live in the Arctic know how important it is to have entertainment during the cold dark winters of icy snow. Relax, close your eyes and let your mind create pictures as you listen.

You are now in the Arctic sitting on the floor of a large igloo or snow house which holds many, many people. People have come on dog sleds and snowmobiles from miles around for a special evening of entertainment. One of the greatest shamans of the Arctic is taking part in the celebrations. He is known far and wide for his ability to perform magic.

The lamps darken in the snowhouse and the beat of a drum introduces the special performance. The shaman appears. He throws back his head and suddenly, above him, a large face with rays around it appears. Where did it come from? This must be the spirit helper that you once read about in a story. The spirit's voice calls out loudly. Everyone is quiet. Is this really a spirit bringing good fortune, or is it the shaman throwing his voice? Suddenly the voice turns into laughter but no one seems to know why. The shaman also begins to laugh. Now everybody is laughing. The face magically disappears and the shaman performs more magic. But everyone agrees the spirit's eerie voice provided the best entertainment.

Examine the two reproductions in front of you. One shows an ivory carving with a face and figures made by an anonymous artist. The other, made by an artist named Jessie Oonark, shows a wall hanging with a figure and a face above it.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how Jessie Oonark's artwork is new and different from the older one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement.**

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Jessie Oonark's work is different because it:*
- is two-dimensional (flat)
- contains a greater variety of geometric shapes
- uses bright color

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of shapes and colors are evident? **Shapes** - three-dimensional (low relief), two-dimensional (flat), geometric (round, pointed, oval). **Colors** - light, dark, primary, (yellow, red, blue), secondary (orange), white, tan, black.

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Jessie Oonark's work is different because it contains:*
- shapes repeated in patterned rows of alternating light and dark colors.

1. Explore evidence of **pattern** in the compositions. How are shapes and colors combined (similar shapes repeated in rows, alternating light and dark colors in patterns; similar shapes, no pattern)?

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, techniques, materials, and uses of each artwork.

Explain the difference between carving and appliqué techniques.

Help the students understand how Jessie Oonark was influenced and guided by traditional images and ideas that might deal with shamanism.

Title - "Shaman's Tube."
Size -(L 8.8 x W 4.9 x T 1.8 cm / L 3 1/2 x W 1 7/16 x T 3/4 in)
Artist - Anonymous
Technique/Medium - Carving: ivory (walrus)

The shaman is an important figurehead in Inuit culture and possesses various items that are used for special ceremonies and dance performances. Traditionally, these items consisted of bones, teeth, carvings, fur, and skin which were worn or kept in special bags or pouches. They were used during singing, dancing, or drumming performances to make contact with the spirit world. One item, the sucking tube, was used to pull away sickness from people who were ill. The featured artwork was carved from ivory (walrus) with stone tools more than a thousand years ago. It shows a face with a helping spirit above it in the form of two walruses. Although difficult to see, the walruses face one another and their tusks are interlocked.

Help students understand that Jessie Oonark's artwork is different because it is a wall hanging and its primary function is thought to tell stories about the activities of people.

Title - "Beautiful Woman."
Size - (127.9 x 85.4 cm / 50 3/8 x 33 5/8 in)
Artist - Jessie Oonark
Technique/Medium - Appliqué: felt

Wall hangings are sometimes used to express ideas about Inuit life. They sometimes tell stories about people, religion, and day to day activities. Jessie Oonark's wall hangings are richly colored and detailed and are based on years of experience making cut, pieced, and sewn caribou garments. The featured appliqué is sewn together with felt and other materials. It contains two stylized figures placed one above the other and is centrally balanced within a decorative border of bright colored geometric shapes. Some of Jessie Oonark's ideas were inspired by a cultural belief in the magical powers of the shaman. These often emerge as spirit figures which appear above people's heads. This artwork is thought to depict some of these activities. Elements are added around the head or body to indicate the shaman's magical powers and ability to help people.
Note: The above appliqué is untitled in some sources of information which discusse Oonark's preoccupation with the shaman. In other sources, her artwork is titled "Beautiful Woman". However, no description of the artwork exists to explain this title.

Interpretation

*Interpret the **meaning** of the artwork by initiating a discussion.*

Provide the following information and help students understand that Jessie Oonark's work uses traditional ideas to symbolize a relationship between people and spirits.

1. Look at both works. What do you think two figures placed one above the other mean?

The shaman is an advisor and a usually respected person within the community in the Inuit culture. The shaman listened to problems, suggested changes for the future, and also helped cure illnesses. Shaman and spiritual helpers are sometimes shown together to symbolize connections between earth and sky.

2. What do you think the way the figures are arranged in both artworks tell us about the Inuit people and their ideas about the spirit world?

Judgement

Explore the significance and value of the artwork.

1. Which of the two artworks interest you most? Why?

2. Which artwork do you think best expresses spirit ideas? Why?

Activity

Clue Sheet

Solving the problem

How is Jessie Oonark's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

The Biography and Culture texts provide more clues about how Jessie Oonark's appliqued wall hanging is new and different from the ivory carving. Students should be familiar with this information before they complete the Clue Sheet.

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 95 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 93-94).*

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses in their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:
- being a two-dimensional wall hanging;
- using appliqué techniques;
- containing more geometric shapes;
- showing figures within a border;

- using bright colors;
- having many symmetrical shapes;
- having a story telling function;
- repeating rows and patterns of alternating shapes and light and dark colors;
- figures symbolizing a connection between earth and sky.

Enrichment/Extension

1. Conduct a series of reflective questions and discuss:
   a. The title of Jessie Oonark's work is "Beautiful Woman." What are some other suitable titles that might tell about the faces and figures? Give reasons for choices.
   b. Explain why the shaman's world was important subject matter to the artist?

2. There are all kinds of spirits. Many are helpful while some are not. Find stories or images of both good and evil spirits in First Nations cultures. Compare and contrast different ways good and evil are described or depicted.

3. Many people think about the idea of having a magical helper. Discuss some of the things that people would ask a helper to do and why.

4. Discuss things that seem normal to us today, but that would seem magical hundreds of years ago. Inventions such as electricity, the light bulb, wireless telephones, cars, appliances, airplanes, other. Create a timeline showing when these were invented and include changes that have occurred in society because of these discoveries.

5. Investigate famous magicians of the past and the magic feats they performed. Compare this to some of the things magicians do today. List differences and similarities: then discuss whether or not tricks today are more convincing or innovative.

6. If spirit helpers (animal or human) were to arrive to help you, what would be some of the music and sounds that would announce their coming. Find objects (drums, bells, buzzers) to create effects and sounds announcing the arrival of your spirit helper(s).

7. The shaman's tube was used to help remove illness from people. Investigate and list modern ways of removing or curing illness.

8. Look at the Jessie Oonark reproduction. Discuss what kind of figures, faces or shapes could be used to change the picture (ghost faces, animal shapes) and also:
   a. think of a new name for the picture;
   b. make up a story that tells what is going to happen or is happening ;
   c. discuss how these additions could be used to make a new picture.

Making

Spirit Theme

Medium & Technique: Paper Collage (wall hanging)

Suggested teaching time

2 to 3 - 45 minutes

Problem to be solved

How can a modern day story about a personal spirit helper be depicted in a wall hanging containing a border pattern of alternating shapes and colors?

Objectives

Students will:

- invent a modern day spirit story including a person and a spirit helper (human or animal);
- cut colored paper shapes to make images which tell the story;
- use symmetry in story shapes and a patterned border;
- demonstrate ability to use change tools (addition and repetition) to create a decorative border pattern of alternating colors and shapes around the composition.

Vocabulary

addition, repetition, collage.

Materials

Prepare classroom for a paper collage activity.

- 18 x 24" (46 x 61 cm) background support paper (dark colored construction paper - one piece per student);
- 12 x 18" (30.5 x 46 cm) light colored construction paper (one piece per student);
- 12 x 18" (30.5 x 46 cm) bright colored construction paper or Fadeless (one sheet per student);
- paper scraps (bright colors);
- pencils, scissors, glue.

* fabric (felt) may be substituted.

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review the similarities and differences in the artworks:

- Mention how Jessie Oonark was inspired by traditional Inuit ideas.
- Emphasize that her work is different from the ivory carving because it is a colorful wall hanging that tells a spirit story.
- Communicate to students that they will depict a personal spirit story in a collage wall hanging including a decorative border design.
- Tell them that they will be using change tools called addition, repetition.

Change Tools

(Addition, repetition)

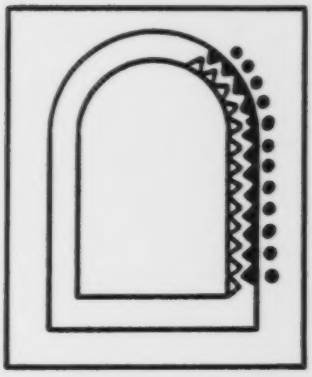
Artists use a variety of change tools to make their work innovative. Jessie Oonark uses change tools called **addition** and **repetition** in creating "Beautiful Woman." Addition involves adding or attaching new parts, while repetition involves repeating the same image or shapes many times over. Jessie Oonark adds decorative border ideas and repeating shapes in the creation of her artwork.

Activity

Solving the problem

Use Jessie Oonark's ideas as inspiration to depict a story about a personal spirit helper in a collage using symmetry, repeated geometric shapes and colors, and a decorative border design.

Suggested procedure



- The Person and Spirit Helper
  Brainstorm different ways a spirit figure (human, animal) could help you or another person (protecting, guarding, comforting, helping, bringing gifts, news, or advice). Make up a story about a personal spirit helper and decide how it could be told in a collage. Plan your ideas on sketching paper: outline large geometric shapes that will form the person or animal needing help, and the spirit helper. Think about special magical elements that could be added around the spirit helper to show its magic powers.

- The Wall Hanging Background
  Three pieces of paper could be used to make the background support for the image:

1. Background support: 18 x 24" (46 x 61 cm);
2. The arched shape or any geometric shape: 12 x 18" (30.5 x 46 cm);
3. Repeat no.2 but reduce the paper by 2" (5 cm) in size; Glue the shapes using the largest piece for the background and the smaller one on top. This will form a border and space on which to glue the repeated shapes and create a decorative pattern around the image.

- Person and Spirit Helper
  Transfer the shapes which make up the story from your sketched ideas onto scrap pieces of colored paper. Cut the shapes and arrange the figures one above the other in the center area of the picture.

- Border Pattern Design
  Design and cut two or three dozen small geometric shapes. Cut enough of each color to repeat and create a pattern in the border area. Glue in rows of alternating shapes and colors to achieve unity in design to complete the wall hanging.

Assessment

Display the results of the art production activity.

Explain to students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:

- explain how decisions were made in creating a story about a person and spirit helper;
- explain how figures are arranged and combined to tell the story;
- discuss ways they created the border design using geometric shapes and repetition to create a pattern of alternating shapes and colors;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Investigate First Nations myths, songs and legends which use spirits and magic to help people. Select a favorite story and recreate it in a picture including a border design.

2. Imagine having a personal magical power. Create a design that expresses or illustrates this power. Print or paint this image on something that can be worn (amulet, T-shirt, headband).

3. Investigate popular culture (comics, magazines, trading cards) to find examples of heroes with magic powers (Superman, Hulk, Mandarin). Create a colored pencil drawing showing a new superhero whose powers are a combination of other superheroes.

4. Use cardboard to make a medallion which has special powers. Decorate the medallion with magic elements, metallic papers and other brightly colored materials to show the power of magic it contains.

5. Use colored pencil crayons to design a card (wallet size or larger) with the following attributes: superhero; magic powers of a superhero; and a background scene. Trade cards with peers. Use a friend's card as inspiration to create a new idea based on the same superhero, resulting in a new cast of superhero cards.

6. Create magic through animation: show things disappearing, appearing, moving in mysterious ways, or transforming. Include both people and objects by using the animated film or video.

7. Create a puppet theatre where puppets become shamans and spirit helpers performing magical ideas and deeds.

8. Collect colored shapes from magazines or scraps of construction paper. Cut and loosely arrange the shapes on top of Jessie Oonark's reproduction in order to innovate the picture by:
   a. changing the figures;
   b. changing the border;
   c. removing all pieces from the reproduction and gluing them to another background to create a new image.

   Add new shapes if necessary to complete and unify the composition.

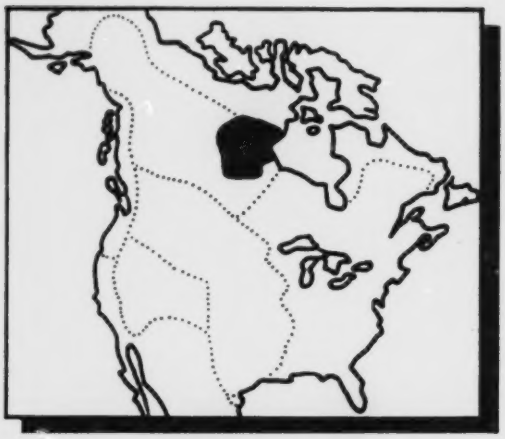
BIOGRAPHY
JESSIE OONARK
(1906 - 1985)

Jessie Oonark was a determined artist who created some of her best artwork when she was over fifty years old. Her ideas came from a lifetime of living on the land in the central Arctic. Here she became an expert at cutting and sewing the skins of caribou into clothing. She had a great deal of knowledge about the old ways of Inuit life and in her later life, used sewing to make beautifully assembled wall hangings with border designs. Her artwork included a variety of geometric shapes in brilliant flat colors which depicted different ideas about Arctic animals, birds, clothing styles, activities of everyday life and supernatural beings. She was particularly interested in the magic of the shaman. Some of her artwork told stories about the shaman's magic and spirit ideas.

Many of Jessie Oonark's drawings have been made into stencil and stone-cut prints by artists in her community at Qamanittuqq, (Baker Lake). Some of her children and grandchildren have continued in her footsteps as artists. She was always experimenting with new and different ideas. She had a flair for composition and color, and a very imaginative approach to creating pictures. Sometimes her images of magic flight showed people as if they were floating in the air. Jessie Oonark has made a valuable contribution to both her culture and the world of art. Many exhibitions of her work have been shown across North America.

Oonark - (OO- nark)
Qamanittuqq - (Ka - MAN- i - tuck)
Inuit - (IN- you - it)

CULTURE
INUIT



Many Inuit people living in the central Canadian Arctic were involved in fishing as well as hunting caribou. In the past, they did not build permanent houses because they moved from one place to another in search of food. During the winter, they lived in igloos and in the summer, they lived in tents made of skin. Some of the winter igloos had long entrance ways and connected chambers. In some communities, a large snow house was built for dances and festivals. This allowed the shaman to conduct performances or ceremonies that were attended by many people. Long ago, the shaman had many magical articles like rattles and charms made of bone, ivory, antler, and other materials. He wore these on a belt or on his chest. Others were kept in a bag or a pouch. One of these articles, a carved ivory tube, was used to remove illness from people. This was done by sucking on the tube as it was pressed against a person's skin. These tubes were often adorned with faces, animals, and spirit helpers.

Many things have changed Inuit life. People are now living in permanent settlements and do not rely on hunting as they once did. They have modern health care, schools and stores where they can buy things they need. They still sew and carve but instead of sewing skins for clothing some artists use felt and fabric materials to make flat wall hangings. These wall hangings sometimes tell stories about the old ways of life and include spirit helpers and shamans. Some of them contain repeating rows of alternating bright colored shapes and borders which makes them new and different. These ideas have added new life to the art of the culture.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

JESSIE OONARK

How is Jessie Oonark's work new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided:

1. ____ it contains a great variety of flat shapes.

2. ____ it belonged to a shaman.

3. ____ it is two-dimensional.

4. ____ it uses many bright colors.

5. ____ it contains shapes carved in relief.

6. ____ it contains figures within a decorative border.

7. ____ it was used to remove illness from people.

8. ____ it contains only flat geometric shapes.

9. ____ its primary function is to tell a story about a shaman's magical powers.

10. ____ it has repeating rows of alternating shapes and colors.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Jessie Oonark's wall hanging are new and different from the one's in the traditional carved tube.

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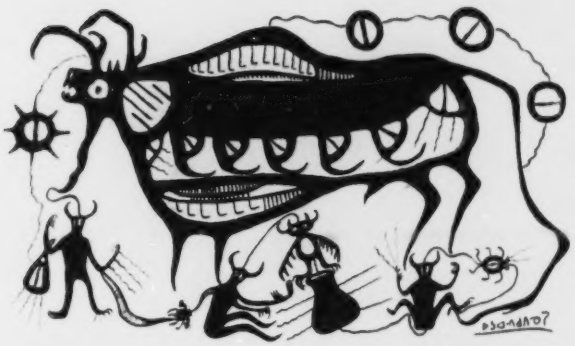
EASTERN WOODLANDS: Module 1

ANONYMOUS

YOUNG, Phillip

EASTERN WOODLANDS: Module 2



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Module 1
Eastern Woodlands

MICMAC
PENOBSCOT

PHILLIP YOUNG: *Heritage #5*
ANONYMOUS: *Birchbark Box*

CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Eastern Woodlands area of North America. The traditional artwork, ***Birchbark Box***, features a lidded container with engraved, curvilinear, and crisscrossing nature designs repeated over its entire surface. It was created at the turn of the century by an anonymous artist from the Penobscot culture. The innovative artwork, *Heritage #5*, was created in 1981 by Phillip Young who belongs to the neighboring Micmac culture. The silkscreen print features a circle which represents the outline of a round birchbark box. The print also shows nature designs and triangular symbols representing generations of the artist's family.

A **Seeing** experience provides the student with the skills for determining how Phillip Young's artwork differs from the traditional artwork. A motivational story deals with values of co-operation and respect for different ways of making art. This leads to a discussion where similarities and differences of the artworks are examined. A comparative process is used to determine differences in form and design. In terms of form, Phillip Young's silkscreen print is two-dimensional while the birchbark box is three-dimensional. The surface design on the silkscreen print is found to differ from that of the birchbark box in several ways. It introduces arrangements of straight and curved lines forming various angles, triangular shapes, and varied colors within a separated picture space. It also combines traditional nature designs with new ideas symbolizing generations of the artist's family.

A **Making** section allows students to produce a painting and stencil design combining different techniques. This involves using the change tool of combination to bring together nature designs with a symbol representing people. Through these activities, students are brought to an understanding of how Phillip Young used innovative ideas.

Micmac - (MICK - mack)
Penobscot - (Pe - NOB - scot)

Seeing

*This module focuses on a **nature** theme and features PHILLIP YOUNG, a Micmac artist who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Philip Young's work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Phillip Young, an Eastern Woodlands (Micmac) artist;
- distinguish similarities and differences between the images on a traditional birchbark box and those on an innovative silkscreen print;
- know the tools, techniques and materials used to create these artworks;
- understand that Phillip Young's artwork differs from the traditional artwork in line, shape, texture, color, composition (pattern), and in function.

Vocabulary

shape, line, colors (light, dark), nature colors, texture (implied, real), repetition, pattern, symmetry, mirror image, silkscreen print, birchbark.

Motivation

Display the two Eastern Woodlands reproductions and communicate the following information.

This is a story about making art. It is also a story about co-operation and how two young people and their families learned to respect different kinds of art. Relax and make yourself comfortable as you listen to the story. See if you can create pictures in your mind that bring it to life.

Imagine a forest far from the city where two young people lived. Both enjoyed making art. One made art by scraping nature designs on birchbark. The other made pictures by creating nature designs on paper. Each thought their way was best.

One evening, the two young artists and their families gathered to see who was best at creating pictures. Everybody listened carefully as an elder announced the event. Families and friends gathered around their favorite artist as the activity began.

One young person started to create leaf designs. Curved shapes were scraped on a sheet of birchbark with a small knife. The air was filled with little shavings and cuttings flying in all directions. Soon, bright golden leaves began to appear. Everyone moved closer to see the magic of what was happening. When the scraping was finished, the artist bent the carved piece of birchbark into a round container. Everyone, including aunts, uncles, and grandparents smiled at what they saw.

The other young artist quickly painted a sheet of paper with two areas of color. At the top, a large circle of curving flower shapes appeared. At the bottom, a row of triangles was made representing shapes with a very special meaning to the young artist.

Finally, both artists were finished and their art work was held up for everyone to see. They looked at each other and laughed. Both knew in their hearts that each was an expert at making art and no one was really better than the other. Everyone smiled and nodded their approval. From that day on, the two young artists became close friends and travelled from place to place sharing their own special way of making pictures with others.

Look at the two reproductions in front of you. One shows a birchbark container made by an anonymous artist. The other shows a silkscreen print done by an artist named Phillip Young.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how Phillip Young's picture is new and different from the older one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement.**

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Phillip Young's work is different because it:*

- *uses a variety of curved and straight lines forming various angles*
- *shows more geometric shapes*
- *contains more color, and light and dark values*
- *contains a coarser background texture (implied)*

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of lines, shapes, colors, textures are evident? **Lines** - straight, curved, angular, diagonal and crosshatched. **Shapes** - round curved (organic), triangular (geometric). **Colors** - nature colors, brown (dark), gold, blue, orange (light). **Texture** - (real) smooth, (implied) coarse.

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Phillip Young's work is different in the following ways because it:*

- *contains mirror images in a four part circle*
- *shows a large circular symmetrical design and a row of triangles placed on two separate color fields (background)*
- *double "C" designs (back to back curves) are less detailed.*

1. Explore evidence of **pattern** in designs. How are the shapes combined in symmetrical ways (repeated in rows, side by side, one above the other, back to back, mirror image)?

2. Explore **composition**. How are the shapes and colors arranged (inside a large circle and in rows on two separate color fields; designs repeat all over the object)? Look for double "C" designs in both pictures. How are they different? Which one is more elaborate?

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, materials, techniques, and uses of each artwork.

Explain the differences between the birchback construction with engraved designs and the silkscreen print with printed areas.

Help the students understand how Phillip Young was influenced and guided by traditional nature designs and the use of birchbark materials to communicate and express his ideas innovatively.

Title - "Birchbark Box"
Size - (H 15.2 cm / H 6 in)
Artist - Anonymous
Technique/Medium - Construction: birchbark, spruce root, pitch, engraving

Birchbark played an important role in the lives of the Micmac and their neighbors, the Penobscot people in the Eastern Woodlands of North America. The Woodlands people fashioned numerous items from the bark of the paper birch tree ranging from canoes and dwellings to small articles and containers. Birchbark was usually gathered by peeling the birch tree with a knife or axe in late winter or early spring. Outer layers of bark are white and rather rough but underneath, they are thinner, smoother, and more suitable for making containers. These layers are sought after for their attractive brown color and their ease in constructing containers which require bending and folding. Designs were often bitten into thin layers of folded birchbark. Bitten birchbark designs sometimes become the basis for decoration engraved on boxes or containers. Birchbark containers were engraved with sharp pointed tools to create symmetrical floral patterns but sometimes designs were simply scraped around a desired shape. These techniques were used before and after a box was constructed. A popular form of ornamentation known as the double "C" is evident on the featured container. Other details such as double lines and crosshatching add to the decoration. Some birchbark containers were bent and folded without joints while others were sewn together with fine spruce roots. Pitch from conifer trees was sometimes used to waterproof containers especially for liquid storage. Birchbark containers had many functions but were mainly used for storage and cooking.

Help students understand that Phillip Young's artwork is different because its primary function is to communicate ideas about birchbark materials and the generations of people connected with the making of birchbark containers.

Title - "Heritage #5"
Size - (76 x 56 cm / 29 7/8 x 22 in)
Artist - Phillip Young
Technique/Medium - Print making: silkscreen

Ideas can be recreated in many different ways. Phillip Young's silkscreen design was inspired by the natural color and engraved designs of a traditional birchbark container. His silkscreen print represents the lid of a birchbark container with its symmetrical and curvilinear engraved designs, sometimes referred to as double "C" ornamentation. A patchwork background of nature colors together with a large circular shape imitate the texture and shape of a Micmac birchbark container. Five large and small triangles representing trees stretch across the bottom of the artwork and stand for the generations of people that have lived since the container was made. Phillip Young created this work to communicate ideas about the importance of birchbark and the generations of people who have worked with it.

Interpretation

Investigate the meaning of the artwork by providing the following information.

Help students understand that Phillip Young's work is different because it uses triangles to represent generations of his family.

1. What ideas or symbols in each art work seem likely to represent nature (flowers, trees, plants, bark, sky, water)?

2. What do you think the triangles in Phillip Young's work also represent?

In the northeastern Woodlands, the trees and plants had an enormous influence on the lives of the Micmac people. They depended on birch trees and birchbark to fashion numerous articles of utility and decoration. Because they lived close to nature, symbols represented by flowers, stars, and other plants were used in designing forms on birchbark containers. For instance, triangles representing trees were used by Phillip Young to stand for several generations of his family who made birchbark containers.

3. What do the symbols used in both artworks tell us about the Micmac and Penobscot people? (Their closeness to nature, pride in their heritage and family generation)

Judgement

Explore the significance and value of the artwork.

1. Which of the two artworks did you find more interesting? Why did you make this choice?

2. Which artwork best expresses nature ideas? Why?

3. Do you think Phillip Young made the best choice when he decided to use triangles to represent his family generations? Why?

Activity

Clue Sheet

Solving the problem

How is Phillip Young's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

The Biography and Culture texts provide more clues about how Phillip Young's silkscreen print is new and different from the birchbark box. Students should be familiar with this information before they complete the Clue Sheet.

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 116 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 114-115).*

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- a two-dimensional work;
- a silkscreen print with designs on a colored background;
- a coarser background texture (simulating birchbark);
- a picture separated into two areas of different colors and with different shapes;
- nature designs contained in a four part circle centrally placed on a painted background;
- a way to communicate ideas about birchbark materials and the people connected with the making of birchbark containers;
- a way to symbolize family generations using triangular shapes.

Enrichment/Extension

1. Conduct a series of reflective questions (write about or discuss):
   a. Phillip Young's artwork is called "Heritage #5." Five triangles across the bottom of the picture represent five generations of the artist's family. What are some other suitable titles that might tell about the generations of people represented by triangular symbols. Give reasons for your choice.
   b. Why do you think nature was important to the artist?
   c. In addition to triangles, what other symbols could you use to represent family generations?

2. Investigate different ways people have used crests, coats-of-arms and emblems to represent their family. Make a listing of symbols and colors most often used to represent one's family.

3. Research the way nature designs have been used in aboriginal cultures. Write a story, song or poem dealing with living close to nature or living in cities away from nature.

4. Collect or find containers and packages with nature designs on them (teapots, cookie jars, mugs, cereal boxes). Arrange the collected articles from most to least liked and discuss reasons for choices.

5. Use the terms "family", "generations" in a paragraph to discuss the importance of the relationship between elders and young people.

6. Compare materials, shapes, and designs of birchbark containers with containers from other aboriginal cultures. Make lists comparing the surface decorations with what they traditionally contained.

7. Think about a world where the generations of elders assumed less and less importance. Write a newspaper or magazine article reporting how the absence of older people would affect you and the youth generation.

Making

Nature Theme

Medium & Technique: Painting and Stencil Printing

Suggested teaching time

3 - 45 minutes

Problem to be solved

How can nature designs be combined with symbols representing people in a painting and stencil design?

Objectives

Students will:

- use a variety of straight and curved lines to sketch nature designs;
- organize nature shapes symmetrically within a large circle;
- use nature colors in light and dark values as a background for printing;
- combine stencil and wash techniques;
- use a geometric shape to represent and symbolize a person, or family;
- demonstrate the ability to use a change tool (combination) to bring together a human symbol with nature designs.

Vocabulary

symbol, combination, wash, stencil print, dabber.

Materials

Prepare materials and working area for a painting and stencil printing activity.

- sketching paper;
- 12 x 18" (30.5 x 46 cm) white drawing paper (for the background);
- 4 x 4" (10 x 10 cm) lightweight board or card stock (to cut stencils);
- pencils, scissors, *paint to create nature colors (red, yellow, orange, green, brown, blue, white and black);
- small pieces of sponge or stippling brushes;
- smocks and newspapers for covering tables.

*oil pastels may be used as a substitute for painting nature designs inside a circular shape.

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review the similarities and differences in the artworks.

- Mention how Phillip Young was inspired by traditional Micmac birchbark designs.
- Emphasize that his work is different from the birchbark box because it combines a personal symbol (five triangles that stand for generations of his family) with nature designs.
- Communicate to students that they will use a stencil and painting technique to combine nature designs with a symbol representing a person.
- Tell them they will be using a change tool called combination.

Change Tools

(Combination)

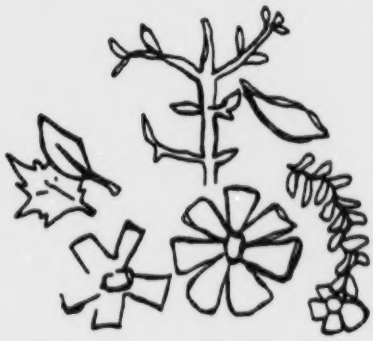
Artists use a variety of change tools to make their work innovative. In *Heritage #5*, Phillip Young uses a change tool called **combination.** Combination involves bringing together two different ideas in new ways. Phillip Young brings together nature designs with triangles which represent generations of his family.

Activity

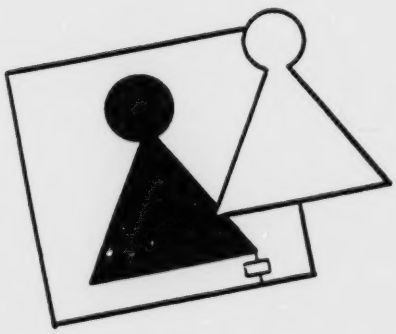
Solving the problem

Use Phillip Young's ideas as inspiration to combine nature designs with a symbol representing a person on a painted background.

Suggested procedure



To apply washes, use diluted paint and wide brushes or sponges. Practice techniques of blending, blurring colors, and simulating texture.



- The Idea
  Investigate nature shapes in your own environment or in library books. Look at trees, plants, flowers and their parts. Sketch some. Choose one or two that would repeat well and see if you can create a nature design by organizing them to fit within a large circle (joining, placed side-by-side, intertwining, overlapping, etc.). Show ideas that are symmetrical by making the left side and the right side look the same (mirror image designs). Save the best sketch.

- Painting the Background
  Prepare nature colors (combinations of autumn reds, yellows and oranges, forest greens, or earth browns). Using drawing paper, paint the background with a wash of light colors. Use large brush strokes and overlap to create patchwork effects (optional). Allow paint to dry.

- Combining Nature Designs with Background
  Draw a large circular outline on the painted background paper. In this circle, lightly outline nature shapes using similar or same arrangement as in your preliminary sketch. Brush the nature design outlines with black paint or oil pastel crayon.

- Stenciling the Geometric Symbol
  Think of a person - a friend, parent, relative or a hero you would like to associate with your nature design. On a piece of light card stock draw a geometric shape which represents this person. To prepare the stencil, cut a slit into the paper from its edge and then proceed to cut the outline of the shape in a continuous line, leaving a border of paper around the shape. Remove the shape, tape the slit, resulting in an enclosed negative area. Create repeated patterns of this shape along the top, bottom and sides of the background using a dabber dipped in paint to fill in the stencil shape.

* Teachers might need to spend a session explaining and experimenting with the process of stenciling - especially for younger children.

Assessment

Display the results of the art production activity

Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:

- explain how they selected nature designs, chose background colors and textures, and a geometric shape to symbolize a person;
- describe how they used symmetry and repetition in the arrangement of nature shapes inside a circular shape;
- explain how they used wash techniques to create background nature colors and textures;
- explain how they stenciled a human symbol on a colored background;
- describe the stencil process;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Interview a parent, grandparent, great-grandparent, aunt, uncle or any relative, and ask about your immediate family background as well as those of several generations before you. Find out where relatives of past generations lived, what their occupation or profession was, what sports they played, etc. Take notes and use this information as reference to help you sketch an innovative family crest or emblem that represents your family, either on your father's or mother's side. Transfer your drawing ideas into a fabric collage or cardboard construction.

2. Look around your own environment for:
   a. environmental eyesores (bill boards, old broken down buildings, garbage dumps, people's backyards, school yards).
   b. anti-nature containers (oil drums, nuclear waste containers, garbage cans, poison and drug containers). Make sketches or photographs of one you would like to change. Show how you would innovate changes to make the object(s) or environment more appealing. Give reasons for changes and share your ideas with classmates.

3. Phillip Young used a real birchbark box as the idea for a silkscreen print. Explore other ways to reveal the three-dimensional world in two-dimensions;
   a. walk around a tree or other object and draw a picture at each stop until several pictures have been created one after the other to record the journey (assemble picture in a 2-D arrangement to obtain a panoramic view of your experience);
   b. use a polaroid camera to record a 3-D object, a room, or a building, from many different sides. Put the picture parts alongside one another to show what the object looks like when it is flattened out.

4. Find a magazine photograph of nature and pictures of objects made by people. Make a collage in which you paste the objects within the nature picture - so as to blend them with nature. Use paint to further blend the objects with the nature image (blending nature colors and textures over, or on parts of the objects). See if you can disguise the objects and make them part of the natural environment depicted in the photograph.

5. Research plant and nature designs used in First Nations cultures. Use them as inspiration to create a new nature design and make a stencil permitting you to print this design on toys, personal clothing, boxes or utilitarian objects.

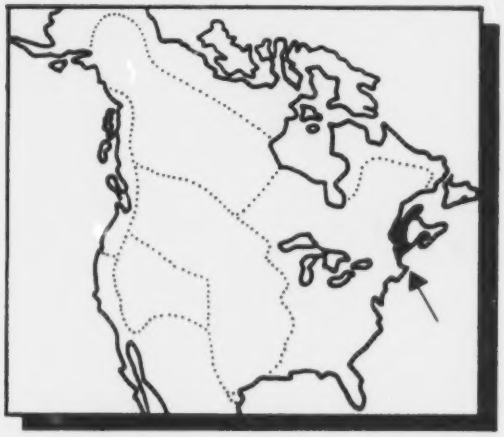
6. Investigate various kinds of bark containers made by First Nations people. List the main types. Make innovative examples out of cardboard and decorate them with nature designs inspired by those shown on the containers you have investigated.

7. Draw, paint or create a collage which depicts the way you live, clothing you wear, what you eat, where you live or your view of the world, and what is happening to it (pollution, war, space travel). Pretend these artworks and messages will be buried in a specially designed time capsule to communicate your lifestyle and outlook of the world 100 years from now by your future counterparts. Conversely, draw pictures or make collages depicting how young people who open your time capsule will be living. Will life have changed? Share your ideas through class presentation and discussion.

BIOGRAPHY
PHILLIP YOUNG
(1938 -)

Phillip Young is a Micmac artist who was born in New Brunswick, Canada. He went to art schools in both Canada and the United States where he received training in drawing, painting, and printmaking. His paintings and prints have been featured in many exhibitions. Phillip Young is very interested in the background of his people and the way they made useable and decorative objects out of birchbark. The natural earth colors and scraped designs of old birchbark containers have always captured Phillip Young's interest. In one of his silkscreen prints, he used the colors and designs of a birchbark box to remind people of the past generations of his own family. One of these prints, called *Heritage #5*, consists of an image separated into two areas of different shapes and color. Part of the background contains a large area of warm burnt oranges. The other part contains a band of light and dark blue color. A four-part mirror image forms a circular design which appears above a row of triangles on the blue part of the background. These triangles represent five generations of Phillip Young's ancestors. The work of Phillip Young shows one of many ways First Nations artists are inspired by old ideas from the past and how new ideas are introduced to renew family traditions and cultural values.

CULTURE
MICMAC



The Micmac people lived in the Canadian Maritime provinces of Nova Scotia, Prince Edward Island, and the northern part of New Brunswick long before settlers arrived. Their southern borders were shared with the Penobscot First Nations people of Maine. In winter, the Micmac people kept to the inland areas in order to hunt moose, caribou and porcupine. However, in the spring, they travelled to the ocean to harvest shellfish, trap lobster and hunt different animals.

Birchbark was an important material to the Micmac people. It was readily available, lightweight, pliable, and durable. Everything from swift travelling canoes to shelters or wigwams were made from it. In addition, birchbark containers of every size and shape were made for storage and cooking. They were expertly cut from patterns, sewn with very fine (thin) roots, and sometimes decorated by engraving crisscross and double lines all over their visible surfaces. Decorations also included curved lines, leaf and petal shapes, and other nature designs.

The practice of making baskets and boxes has decreased greatly over the years. However, some communities still make birchbark boxes for the tourist trade. Many Micmac people now work in the lumber industry while some still fish and trap lobster. Life has changed a great deal, and Micmac artists are concerned about their heritage and loosing some of their old ways of doing things. Some artists are attempting to bring back traditional values. They are using modern materials and techniques such as creating silkscreen prints to renew the old ways and give them new life and meaning, for generations to come.

Micmac - (MICK- mack)
Penobscot - (Pe - NOB - scot)

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

PHILLIP YOUNG

How is Phillip Young's work new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. ____ it contains a background separated into two different areas of color.

2. ____ it is used for storage and cooking.

3. ____ it contains more straight and curved lines, geometric shapes, and varied colors.

4. ____ it is made of birchbark.

5. ____ it contains designs engraved all over its dark surface.

6. ____ it uses a repetition of triangles to tell about family generations.

7. ____ it contains crisscross and double line design patterns.

8. ____ it is a silkscreen print with curved lines and angled shapes on a colored background.

9. ____ it tells a story about birchbark materials and families.

10. ____ it shows mirror images in a four-part circle.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Phillip Young's silkscreen print are new and different from the traditional ones in the birchbark box.

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Module 2
Eastern Woodlands

OJIBWAY **NORVAL MORRISSEAU:** *The Landrights*

OJIBWAY **NORVAL MORRISSEAU:** *Sacred Buffalo Worshippers*

CONTENTS OF MODULE:

This module deals with the older and newer artwork of Norval Morrisseau, an Ojibway artist from the Eastern Woodlands of North America. His older artwork, *Sacred Buffalo Worshippers*, was created in 1964 and features a tempera painting of a buffalo and spirit figures. His newer artwork, *The Landrights*, is an acrylic painting created in 1976. It features communication taking place between two groups of people.

A **Seeing** experience provides the student with information for determining how Norval Morrisseau's older artwork differs from his newer artwork. A motivational story encourages visual imagination dealing with mysterious forces and how they automatically guide and direct a person's thoughts and energies. This leads to a discussion of similarities and differences in the artworks. Norval Morrisseau's newer artwork is found to differ from his older artwork in several ways. The later artwork contains a divided picture dealing with people trying to solve problems. It has fewer wavy lines but contains brighter colors, and spiral lines coming from the mouths of animals and people.

A **Making** section introduces students to a guided instruction activity. This involves creating an x-ray painting with energy lines to show communication. The change tool of combination is used to bring together outlines, x-ray shapes, and energy lines in a new arrangement. Through these activities, students are brought to an understanding of how Norval Morrisseau evolves his ideas and changes the way they are expressed.

Ojibway - (Oh -JIB- way)
Morrisseau - (MORE - e - so)

Seeing

*This module focuses on an **x-ray communication** theme and features Norval Morrisseau, an Ojibway artist from the Eastern Woodlands who expresses new and different ideas related to his earlier artwork. These ideas are explored through SEEING and MAKING activities.*

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Norval Morrisseau's newer work is different from his older artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Norval Morrisseau, an Ojibway artist from the Eastern Woodlands;
- distinguish similarities and differences between the images contained in an older tempera painting and those in a newer acrylic painting;
- know the tools, techniques and materials used to create these artworks;
- understand that Norval Morrisseau's newer artwork differs from his older work in its use of line, shape, color, and composition (contrast).

Vocabulary

line, outline, shape, color, earth tones, ochre, contrast, x-ray, energy lines, tempera, acrylic paint.

Motivation

Display the two Eastern Woodlands reproductions and communicate the following information.

This story is about a powerful, invisible force that makes your hand move in automatic and mysterious ways. Look at one hand and imagine it getting stronger and stronger and having a mind of its own. Now relax, close your eyes and concentrate on your strong hand.

Pretend your hand is holding a paintbrush to a piece of paper. Suddenly, your hand begins to move of its own will. It moves quickly and with confidence, making black lines which turn into a beautiful large shape in the middle of the page. Somehow you feel the power of a prehistoric cave painter thousands of years ago. Is this first image an animal that roamed the continent long ago? The brush moves inside the large animal shape making dabs of earth colors which begin to create bones and flesh to make the creature live and breath. Suddenly, tiny painted spirit figures also spring forth from your brush and land underneath the animal shape. The picture now seems complete. Your hand wants to do more and more, but a mysterious force pulls it away to begin another picture.

The paintbrush dips into the jar of black paint and your hand starts tracing smooth outlines up and down on a new piece of paper. Shapes which look like large sized people begin to appear. They are standing apart, facing one another. But the paint brush doesn't stop. This time it dips deeply into bright colors and moves your hand inside the large figures. Feel their energy as the bright glowing paints create the insides of their bodies. Who are these people? Why are they standing face to face? What could they possibly be saying? The strokes of the paintbrush keep making more shapes and more color. Faster and faster the paint flows! You are becoming exhausted. All your energies are being drained. Finally the picture is complete and your hand falls limply at your side. Look at the finished work! There it is in all its glory and color!

Look at the two pictures in front of you. One shows a large animal creature with small figures around it. The other shows brightly colored figures facing one another. Both artworks were created by an artist named Norval Morrisseau.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how Norval Morrisseau's newer artwork is different from his older one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Norval Morrisseau's newer work differs by using:*
- spiral lines
- fewer wavy lines
- brighter colors (intensity)

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of lines, shapes, and colors are evident? **Lines** - outline, thick, thin, wavy, straight, curling. **Shapes** - organic, geometric, large, small. **Colors** - primary, secondary, bright, dull, earth tones (red, yellow, blue, black, white, green, brown, ochre).

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Norval Morrisseau's newer work is different because:*
- it contains spiral lines coming from mouths of people and animals (emanating)
- it uses high color contrasts
- the picture is divided into two sections each containing shapes

1. Explore **composition.** How are the lines and shapes organized? (Lines - connecting, spreading, radiating, emanating. Shapes - central shape surrounded by smaller shapes; picture is divided into two parts, with shapes contained in each section)

2. Explore evidence of **contrast**. How are the colors arranged in both works (earth colors showing low contrasts; bright colors placed side by side creating high contrasts)?

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, techniques, and materials used to create the works.

Title - "Sacred Buffalo Worshippers"
Size - (93.3 x 141.5 cm / 36 3/4 x 55 3/4 in)
Artist - Norval Morrisseau
Technique/Medium - Painting: tempera on paper

Help the students understand how Norval Morrisseau was influenced by his own earlier personal interpretations of Ojibway ideas about x-ray themes and energy lines.

Norval Morrisseau is known for his personalized interpretation of stories from his cultural heritage. His stories expand on artistic traditions within Ojibway society. Some of his earlier artwork has been compared to the earth-colored aboriginal rock paintings of the Great Lakes regions. Morrisseau's work contains earth tone tempera paint applied in flat colors on paper. It shows black wavy lines radiating from various figures which seem to act as two-way communicators sending and receiving vibrations and energy. Energy lines of communication resemble electric circuits joining animals and people together to show their connection. Several small circles with dividing lines are also part of the network. These represent the two sides of things - good and evil, day and night, heaven and earth. X-ray elements show the inner views of animals and people with their internal organs, bones and other parts. While x-ray vision may be a simple way of explaining this artwork, Norval Morrisseau describes it as a dream or experience taking place in an imaginary world.

Help students understand that Norval Morrisseau's newer artwork differs from his older work because it deals with modern political concerns of aboriginal people and at the same time it represents ideas concerning the Ojibway belief in the interdependence of all creatures on earth.

Title -"The Landrights"
Size - (122 x 96.7 cm / 48 x 38 in)
Artist - Norval Morrisseau
Technique/Medium - Painting: acrylic on canvas

Aboriginal artists often experiment with new ideas and materials. Norval Morrisseau's acrylic painting uses mostly primary colors arranged in contrasting ways. He often prepares a picture with a number of flat color areas set apart from one another and then joins them together with flowing lines of black that bring the composition to life. Although he uses color spontaneously, the color blue has a special meaning and symbolizes protection for Morrisseau. The featured painting is divided into two parts: (1) the red side of the image depicts the white world of non-Native people who are represented by a

government or corporate person, and a construction worker or miner, identified by a hat on his head; (2) the aboriginal world on the blue part of the image shows a very large figure representing the older generation. Smaller white faces of ancestors are attached to the backs of the figures as they look into the distant past and speak about the old ways. A baby (embryo) in the lower part of the painting represents the younger generation. Faces and figures of animals also appear in the painting. Curling lines resembling tongues, dart out from the mouth of a large animal as well as people's mouths. These represent talk or communication. Also, black lines flowing from the mouths of humans, animals and fish, represent the interdependence of all creatures. Animals surrounding the people are also voicing their opinion about changes which might affect them. No one wants to be left out of any deliberations or decision making on either side of the artwork.

Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

1. Look at Morrisseau's earlier work. What do you think the interior x-ray shapes and wavy lines radiating from the figures mean? (Energy, internal power, animals and people exchanging power and energy)

2. Look at "Landrights." What do the interior x-ray shapes and spiral lines coming from the mouths of animals and people mean? (Communication is taking place; people and animals depend on each other)

3. What might the people and animals be expressing (grief, discontent)? Why?

Provide the following information and help students understand that Norval Morrisseau's newer work is different because:

- *it contains more detailed x-ray shapes*
- *it shows a large x-ray shape in which animal and human life are shown together*
- *it features spiral lines coming from the mouths of people on one side of the picture (talk, communication)*

In some aboriginal cultures, x-ray shapes are drawn inside figures and are used to show energy and internal power. Wavy radiating lines are sometimes drawn emanating from figures to show energy and life forces. Spiral lines emanating from mouths of animals and people in Norval Morrisseau's artwork tells us that talk and communication is taking place. It also represents the interdependence of all creatures.

Judgement

Explore the significance and value of the artwork.

1. Which of the two works interested you most? Why?

2. Which one do you think best shows Ojibway ideas about x-ray vision, energy lines and how animals and people depend on each other?

Activity

Clue Sheet

Solving the problem

How is Norval Morrisseau's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

The Biography and Culture texts provide more clues about how Norval Morrisseau's newer acrylic painting is different from his older tempera painting. Students should be familiar with this information before they complete the Clue Sheet.

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 135 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 133-134).*

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- emanating spiral lines;
- fewer energy lines;
- brighter and more contrasting colors;
- a division into two different color sections, with shapes contained in each;
- dealing with people trying to communicate and resolve problems;
- having spiral lines coming from the mouths of animals and people to show communication;
- using a political theme and communicating a traditional belief.

Enrichment/Extension

1. Conduct a series of reflective questions and discuss:
   a. The artist called his painting "The Landrights." What might the people in the picture be discussing (land and environment)? What else could the painting be called? Why?
   b. Why was x-ray and energy vision important to the artist? Would it be important to other people? Why?
2. Look inside yourself. What do your thoughts reveal about how you feel (yourself, life, your environment). Generate a list of symbols or x-ray designs that might appear inside your body to represent and express your personal feelings.
3. Collect magazine photographs of x-ray images (cars, fridges, human heads, bodies, animals, buildings, machines). Make a display of these images showing as many varied inside views as possible. Discuss the purpose of x-ray views in advertising.
4. Find out when the first x-ray machine was invented. Generate a list of machines which have evolved from early x-ray technology (radiography, catscans, etc.). Discuss (professionals, industries, institutions) who use x-ray machines and the benefit of each for our society.

5. Discuss imaginary equipment and machines that could be used to see inside things in order to determine their energy and power. How could they help or harm society?

6. Investigate the images used in aboriginal rock paintings of long ago. Discuss ways to protect or save them from the weather, erosion or vandals.

7. Assume the role of a shaman artist, medicine man, or visionary, when a special force or dream takes over your mind. Choose your favorite form of expression (pantomime, poem, dance, etc.) to depict this special force or dream.

8. Look at Norval Morrisseau's newer work. Discuss what new x-ray images could be used to change the insides of animals, people and also:
   a. think of a new title;
   b. tell the new story that results;
   c. discuss the way the ideas could be used for a new picture.

Making

X-ray Theme

Medium & Technique: Painting

Suggested teaching time

45 minutes

Problem to be solved

How can x-ray vision or energy lines be used to represent communication in a painting?

Objectives

Students will:

- respond to guided instructions to create an image appropriate to an imaginative theme;
- develop ideas spontaneously using black outline and flat color painting techniques;
- use bright, contrasting colors to express energy and life in painting;
- demonstrate the ability to use a change tool (combination) to bring together outline and x-ray shapes with energy lines to show communication.

Vocabulary

combination.

Materials
Prepare classroom for a painting project.

- 12 x 18" (30.5 x 46 cm) drawing paper (one sheet per student);
- brushes (a variety of sizes), liquid tempera paint (primary colors plus black and white);
- paint trays, painting smocks, water containers, newspapers for covering tables.

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review the similarities and differences in the artworks:

- Mention how Norval Morrisseau continued to explore ideas related to traditional Ojibway culture.
- Emphasize that his newer work is different from his older work because it uses x-ray vision, energy lines, and arrangements of colors in different ways to express ideas about people and animals.
- Communicate to students that they will create a painting which shows x-ray energy communication.
- Tell them that they will be using a change tool called combination.

Change Tool

(Combination)

Artists use a variety of change tools to make their work innovative. Norval Morrisseau uses a change tool called **combination** in his newer painting. Combination involves bringing together two different ideas in new ways. Norval Morrisseau combines figures in a symbolic arrangement to show communication and talk taking place.

Activity

Solving the problem

Use Norval Morrisseau's ideas as inspiration to create a painting using energy lines and x-ray vision to show communication.

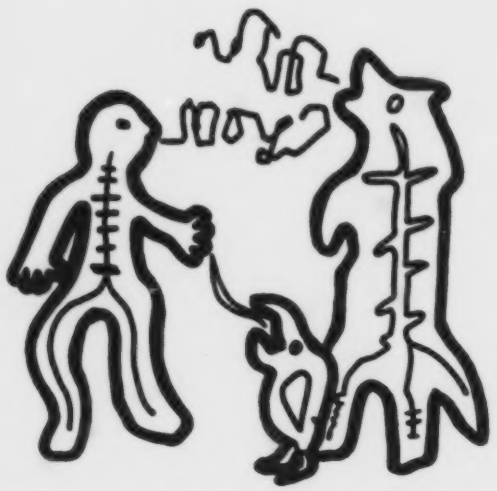
Suggested procedure

Guided Instruction:
Relate the following story while students paint a picture. At various times, pause to allow students time to develop their images and clean their brushes. Remind them to pay attention to the story and follow instructions carefully.

Allow time for the development of outline shapes, then move on to the next part with as little interruption as possible, other than a pause to clean brushes.

Suggest to students that they can use pure primary colors or mix colors on their palette.

Allow time for development and encourage students to complete the background.



- Set up painting areas equipped with paint, brushes, palettes, and paper towels.

- Black Outline Shapes
  Imagine a force overtaking you. It makes your hand grab a brush and dip it deeply into black paint. The brush is pulled towards the paper. Slowly, with a power of its own, it starts to move and begins to make solid black outlines that turn into large shapes of people, animals, and other life. The brush moves again, and continues on moving until the whole page is filled with creatures and life. Let your brush move and fill the page with life. (pause)

- The Vision
  You move back from the paper and feel that you need something more. You find yourself cleaning your brush. You concentrate and keep your eyes on the outline shapes on the page. Pictures begin to fill your mind. You have an x-ray vision. Now you can see inside the outlined shapes. You see heartbeats and bones; you see what gives life. How can the images in your mind be turned into the colors that will come from your brush? (pause)

- Adding Life
  You feel your brush dipping into bright colors that will make the x-ray pictures happen. Quickly, the brush goes to work and continues the painting, making heart beats, vibration lines and lots of bright colors to make the picture come alive and glow with magic energy. (short pause)

- Adding Communication
  As you clean your brush, you think about ways to use spiral, wavy, or other lines to make your figures connect and communicate with each other. Paint the lines which show this.

Assessment

Display the results of the art production activity.

Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:

- explain how spontaneous image outlines evolved as they followed guided instructions;
- explain how they used lines and bright color contrasts to show energy and life in x-ray visions and other outlined shapes;
- explain how they combined energy lines with figures to show connection and communication between them;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Lie down on a large piece of paper and have a friend outline your figure. Within this outline, make x-ray shapes which show what you like, how you feel, and energy lines which might communicate these feelings to somebody else.

2. Share in the creation of a spontaneous painting. On the same piece of drawing paper, paint an image with a classmate. Interact with what your partner is depicting. Communicate your thoughts using paint only.

3. Fold a piece of drawing paper in half. On one half, create a picture of yourself. On the other half, create:
   a. an opposite side of your personality (the good, the bad, the ugly);
   b. an x-ray view of your house, the school, a civic building in your town, etc;
   c. an x-ray view of a large imaginary animal.

4. Investigate aboriginal rock paintings. Collect small and large rocks. Select x-ray, energy, and power symbols and paint them on the rocks to communicate an idea. Varnish the rocks and create a display (outdoor if possible).

5. Find large pictures of buildings in magazines. Select one you like. Imagine what its interior looks like. Paint a view of it using black outlines and flat, bright colors which make the inside and outside structure glow and radiate with energy.

6. Select different pets, friends, and family members. Using pencil crayons draw inner or x-ray pictures of them. Create an x-ray photo album for the pictures.

7. Collect pictures of non-living things (fridges, stoves, radios, tools). Create special x-ray pictures of them. Use these pictures to design a magazine advertisement.

8. Collect magazine pictures of machines. Cut out parts of the machines to construct a collage depicting your favorite robot. Outline its shapes with black crayons or felt markers. Draw energy lines that it radiates to communicate with you. Add color if desired.

BIOGRAPHY
NORVAL MORRISSEAU
(1932 -)

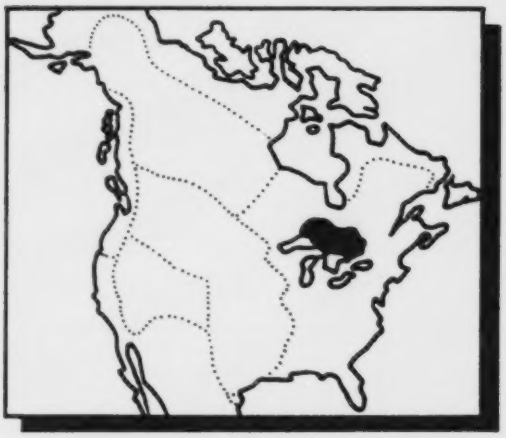
Norval Morrisseau is an Ojibway painter who was born at the Sandy Point Reserve near Thunder Bay, Ontario. He is interested in creating dreams and visions in his artwork and likes to think of himself having the power to see into the future. He is also interested in making charms for bringing good luck and good fortune.

By the time Norval Morrisseau was nine years old, his grandfather had told him many stories about the Ojibway people. His own personal interpretations of these stories appear in many of his early and later artworks. His early earth-color tempera paintings often show internal views of animal and human figures and spiritual figures connected with lines. These resemble aboriginal rock paintings done centuries ago in the Great Lakes area of North America.

Norval Morrisseau continues to use ideas based on old legends but some of his newer work shows his concern with resolving problems of aboriginal people in today's society. One of his newer artworks uses bright contrasting acrylic paints outlined in flowing black lines. It is divided into two sections showing animals and people trying to voice their problems and differences. A great many spiral lines come from their mouths to show talk and communication taking place.

Many young First Nations artists have a great respect for Norval Morrisseau who has been an inspiration and leader for them. A growing number of them have been influenced by his style. They often use his black outline and bright color style of painting. But most importantly, Norval Morrisseau's ideas have given new life to the Ojibway people and their art.

CULTURE
OJIBWAY



The Ojibway people live in the upper Great Lakes region along the northern shores of Lake Huron and Superior. Traditionally, they hunted, fished, and collected plants for food and medicine. Over the years, they expanded their territory into Northern Ontario and Manitoba in search of new trapping grounds. Their territory also included Southern Ontario as well as Wisconsin and Minnesota. The Ojibway society was divided into clans or families who shared the same stories dealing with animals, birds, and other imaginary creatures. Sometimes large animals such as buffalo, moose, or fish were painted in the center of pictures with earth colored backgrounds. These paintings sometimes included tiny x-ray figures connected to one another with wavy energy lines radiating and flowing from their bodies.

Storytelling was a way of communicating ideas about Ojibway life and told of the adventures of animals, evil spirits and supernatural creatures. It was also a way of telling young people about important ancestors and the traditions of the culture. A favorite pastime of Ojibway people was listening to elders tell stories and legends around a campfire. Some Ojibway artists today paint the stories and legends they heard as young children. This way they are passing on their cultural knowledge to the new generation of young people. Telling stories through pictures is one way of showing pride in their culture and keeping it alive.

Ojibway - (Oh - JIB - way)
Morrisseau - (MORE- e - so)

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

NORVAL MORRISSEAU

How is Norval Morrisseau's newer work different from his older work? Find the true statements which apply to his newer work. Put True or False (T or F) in the space provided:

1. ____ it shows a large animal in the center of the picture.

2. ____ it uses many bright contrasting colors.

3. ____ it has many lines connecting the spirit figures.

4. ____ it contains x-ray vision of small animals inside an embryo.

5. ____ it has spiral lines coming from the mouths of animals and people.

6. ____ it is painted with tempera paint.

7. ____ it is divided into two sections.

8. ____ it has an earth color background.

9. ____ it deals with people trying to solve problems.

10. ____ it looks like an aboriginal rock painting done a long time ago.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas Norval Morrisseau's acrylic painting are new and different from the ones in his older tempera painting.

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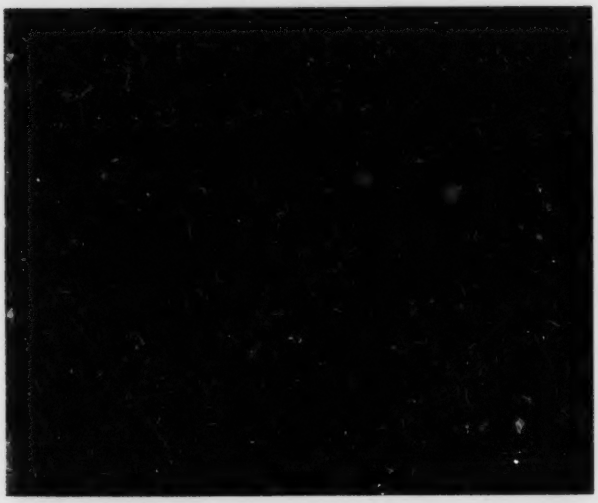
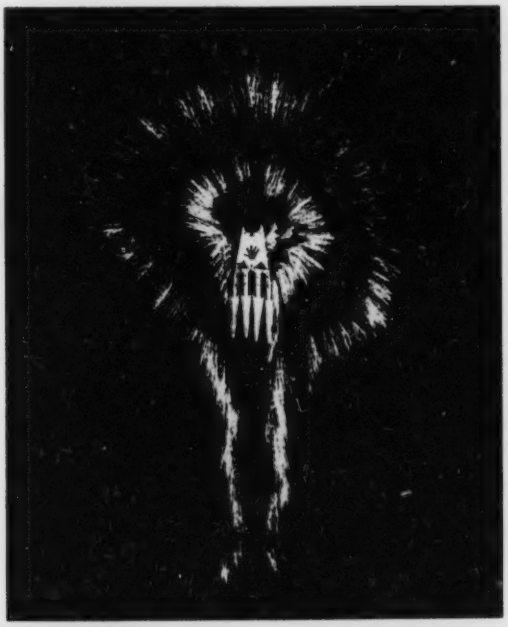
PLAINS: Module 1



ANONYMOUS

STUMP, Sarain

PLAINS: Module 2



ANONYMOUS

CARDINAL-SHUBERT, Joane

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Module 1
Plains

SHOSHONE — **SARAIN STUMP:** *The Pain of the Indian*

SIOUX — **ANONYMOUS:** *Pipe Bowl*

CONTENTS OF MODULE:

This module deals with traditional and innovative artwork from the Plains area of North America. The traditional object, *Pipe Bowl*, features a stone carved face made long ago by an anonymous Sioux artist. The innovative artwork, *The Pain of the Indian*, was created in 1973 by Sarain Stump, a Shoshone artist. His artwork contains a painted sheepskin with a carved wooden mask attached to it. This mask has highly expressive facial features.

A **Seeing** experience provides the student with information for determining how Sarain Stump's innovative wall hanging differs from the traditional pipe bowl. A motivational story encourages visualization and deals with hurt feelings. This leads to a discussion and examination of the similarities and differences in the featured artworks. The design of Sarain Stump's wall hanging is found to be different from the stone pipe bowl in several ways. It contains a relief carving of a face showing strong emotional feelings. The face is also attached to a contrasting background of painted sheepskin and the work is meant for display purposes only.

A **Making** section allows students to create a relief mask expressing an emotional feeling. This also involves using the change tool of combination to bring together the constructed mask with a related background. Through these activities, students are brought to an understanding of how Sarain Stump used innovative ideas.

Sioux - (SOO)
Shoshone - (Show - SHOW - nee)
Sarain - (SA - rain)

Seeing

*This module focuses on a **feelings** theme and features Sarain Stump, a Shoshone artist from the Plains, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Sarain Stump's work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Sarain Stump, a Shoshone artist from the Plains;
- distinguish similarities and differences between a traditional pipe bowl and a carved mask on hide;
- know the tools, techniques and materials used to create these artworks;
- understand that Sarain Stump's artwork differs from the traditional work in shape, form, color, function, and composition (contrast, emphasis).

Vocabulary

shape, color (light and dark), form (relief, in-the-round), contrast, emphasis, acrylic paint.

Motivation

Display the two Plains reproductions and communicate the following information.

There are many kinds of feelings. Relax, close your eyes and listen to a story about how a person's feelings are hurt.

Imagine moving from your home to a new place. Your old friends are not with you any more. You feel so alone. It would be nice to talk to someone, to make some new friends, and to share things. So you decide to make new friends. A few minutes after walking around the neighborhood, you notice three people coming your way. They appear to be about your height and age. Could they be new friends? As they get closer, you can hear them laughing. They must be sharing a joke. But no, they are pointing to your brightly-colored jacket and calling you names. This takes you by surprise. They continue laughing and poking fun at you in loud voices. How can they do this? You would like to push them away. Should you? The group passes and you are alone. Your feelings are mixed up. Why were they so mean? Hurt and pain are written all over your face.

Another young person approaches and sees the shock and hurt on your face. Gently, a hand is placed on your shoulder and a soft voice offers you support. As you continue walking together, your emotions gradually settle down and you don't feel alone anymore.

Look at the two reproductions in front of you. One shows a pipe bowl made by an anonymous artist. The other shows a carved mask on a painted hide created by Sarain Stump.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how Sarain Stump's artwork is new and different from the older one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Sarain Stump's work is different because it uses:*
- more varied shapes
- various light and dark colors
- high relief

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of shapes, colors, and forms are evident?
Shapes - oval, pointed, round, curved, large, small.
Colors - light, dark, (natural earth color; tan, red, blue, black, white).
Form - three-dimensional (high relief, in-the-round).

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Sarain Stump's work is different because it shows:*
- high contrasts between a small carved mask and an elaborately painted hide on which it is mounted
- emphasis on a centrally located, expressive face mask with surrounding painted designs.

1. Explore evidence of **contrast**. How are the elements in both works arranged in high or low contrasting ways? (A small carved, light colored face mask mounted on an elaborately painted flat surface; an engraved human head blended into a stone pipe bowl)

2. Explore the principle of **emphasis** in the compositions. How are the works planned to create a focal point or center of interest? (Light colored face located in the center of an elaborately decorated background; focal object is rendered as a human head and is not surrounded with decorations)

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, materials, techniques, and uses of each artwork.

Help the students understand how Sarain Stump was influenced and guided by traditional Plains ideas.

Title - "Pipe Bowl"
Size - (H .6 x W .4 x L 7.5 cm / H 1/4 x W 3/16 x L 3 in)
Artist - Anonymous
Technique/Medium - Carving: slate

The human face is not often found on objects sculptured by Plains aboriginal people. The featured pipe bowl, made by an anonymous Sioux person, is unusual because it contains a human head with facial features. The pipe has many uses. As a peace pipe, it has been used to put an end to disputes, to strengthen friendship amongst tribes, and to "speak to strangers". It was also used to communicate with the spirit world of weather, to obtain rain, calm, or favorable conditions.

Pipes are made of various materials ranging from soft soapstone to hard pressed slate. The featured pipe was shaped with a knife and then a hard stick was rotated in it to create a hole which was then made deeper by drilling the material with sand and water. A stem which attaches to the bowl is missing on the pipe bowl shown in this reproduction. Nowadays, modern hacksaws and drills have replaced stone knives and wood drills for making pipes.

Help students understand that Sarain Stump's artwork differs from the traditional one because it is a combination of different media and techniques incorporating carved wood, sheepskin and painting, and is meant for display only

Title - "The Pain of the Indian"
Size - (117 x 87 cm / 46 x 34 1/4 in)
Artist - Sarain Stump
Technique/Medium - Carving, painting: acrylic, split sheepskin

Skin paintings are an ancient way of telling a story about the accomplishments of a person and they also served as a kind of a diary. They were also used to describe historical tribal events. Sarain Stump's artwork documents ideas dealing with the pain and hardship felt by aboriginal people throughout their history. His featured artwork combines a small carved face mask showing strong emotional expression, plus an elaborately decorated sheepskin. On the skin surrounding the carved face are painted arrow designs, fire, and a contrasting white oval shape containing a kneeling figure with hands tied behind its back.

Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

1. Look at the artworks. What expressive words can you use to describe what the faces are communicating (happiness, comfort, meditation, agony, pain)? Explain.

2. Why do you think Sarain Stump chose sheepskin on which to mount the carved face? (Combining hide material, a traditional medium on which to depict stories, with modern media and ideas)

Provide the following information and help students understand that Sarain Stump's work is different because it shows strong emotional ideas and feelings that express the pain of native aboriginal people.

In past history, likenesses of the human face in paintings, carvings, beadwork, and other art forms were not common in the works of the the Plains people. The use of faces in the old culture was thought to symbolize guardian spirits or contact with the spirit world. When faces or masks were made, they depicted few obvious human expressions compared to Sarain Stump's image which shows a pained expression on a carved face surrounded by arrows, fire and a bound black kneeling figure enclosed within a white oval shape. These all symbolize the struggle and hardship endured by native aboriginal people.

3. What do faces tell us about the Plains people and how they expressed ideas and feelings in carvings or masks (struggle, hardship, war, peace)?

Judgement

Explore the significance and value of the artwork.

1. Which of the two works interested you most? Why?

2. Which one best tells about feelings? Why?

Activity

Clue Sheet

Solving the problem

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 155 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 153-154).*

How is Sarain Stump's work new and different?

The Biography and Culture texts provide more clues about how Sarain Stump's artwork is different from the carved bowl. Students should be familiar with this information before they complete the Clue Sheet.

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- more varied shapes and colors;
- combining high relief (wood carving) with a flat background (hide);
- using light and dark colors;
- high contrast between a face mask and an elaborately painted flat background;
- variety of media used;
- painted shapes used to emphasize a centered face mask;
- combining animal hide material with a carving as well as using modern paint materials;
- being used for display only;
- displaying strong emotional feeling;
- combining an expressive face and other symbols (arrows, flames, etc.) to tell a story about native aboriginal people.

Enrichment/Extension

1. Conduct a series of reflective questions and discuss:

a. Sarain Stump has titled his artwork "The Pain of the Indian."
What are some other suitable titles that might tell about the strong feelings expressed in the carved face? Give reasons why.

b. Why do you think the face idea was important to the artist?

2. Write a story, song or poem about one of the following topics dealing with selected feelings (sadness, happiness, anger, fear, surprise):
   a. the (happiest, saddest, most surprising) day;
   b. helping someone overcome fear, pain, shock;
   c. what to do with a pet that is experiencing anger, frustration, fear, or pain.

3. Dramatize a story about a feeling most people have experienced at one time or another in their life time such as sadness, happiness, pain, joy. Use only hands, body movements, or facial expressions to show how a feeling becomes stronger, is overpowering, and then ebbs away. Coordinate performances with musical sounds (live or recorded) which emphasize feelings expressed.

4. Write, sing, act, or tell an impromptu story based on one of the following feelings: being teased; embarrassed; bullied; scolded; rejected; being unfairly treated.

5. Collect advertising pictures from discarded magazines which deal with products for easing physical discomfort (headache, stomach ache, colds, flu, allergies). Decide on which ones contain the most persuasive pictures and words and tell why.

6. Words and actions can be used to hurt people's feelings. Discuss ways people have been hurt and ways they might have hurt others. Discuss ways of preventing these situations from ever happening.

7. Investigate master artists who have created faces showing strong emotional feelings dealing with love, grief, pain, or shock. Discuss similarities or differences in the artwork and identify which artist best expresses these feelings.

8. Select one or more of the following activities:

a. Find further examples of hide paintings and hide drawings done by aboriginal artists. Discuss the events and stories depicted and compare them to Sarain Stump's way of expressing ideas about native aboriginal people.

b. Use the term "hurt", "feeling", "sad", or "happy", in a brief story that communicates these expressive qualities.

c. Sing songs or find recorded songs which use expressive words such as feeling, love, happiness, and peace.

Making

Feelings Theme

Medium & Technique: Relief Construction

Suggested teaching time

2 to 3 - 45 minutes

Problem to be solved

How can an emotional feeling be represented on a constructed face and combined with a related background to tell a story?

Objectives

Students will:

- communicate an emotional feeling using a human face combined with background ideas;
- use paper construction techniques to create a face in relief;
- use the principle of contrast and emphasis;
- demonstrate the ability to use a change tool (combination) in integrating a relief face showing an emotional feeling along with a painted background to tell a story.

Vocabulary

combination, construction.

Materials

Prepare classroom for a paper construction project.

- 12 x 18" (30.5 x 46 cm) kraft or construction paper (assorted colors for background - one per student);
- 9 x 12" (23 x 31.5 cm) light cardboard (white - one sheet per student for the mask);
- glue, paint, felt markers;
- assorted colored paper, metallic foils, wool, string, feathers, etc., to embellish and complete the artwork).

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review the similarities and differences in the artworks:

- Mention how Sarain Stump was inspired by traditional Plains ideas.
- Emphasize that his work is different from the traditional pipe bowl because it uses materials, and elements of shape, line and color in different ways.
- Communicate to students that they will construct a face in low relief to express an emotional feeling which tells a story.
- Tell them that they will be using a change tool called combination.

Change Tool

(Combination)

Artists use a variety of change tools to make their work innovative. Sarain Stump uses a change tool called **combination** in his hide and mask wall hanging. Combination involves bringing together two different ideas in new ways. Sarain Stump brings together painted shapes on a hide, together with an expressive carved mask.

Activity

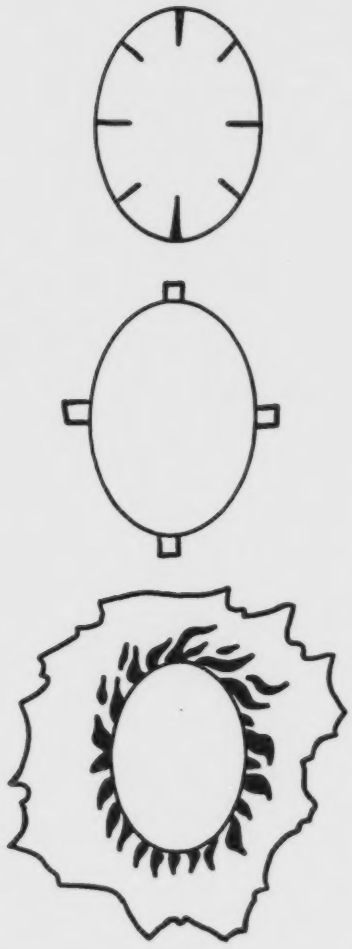
Solving the problem

Use Sarain Stump's ideas as inspiration to make an expressive mask, and combine it with a flat background.

Suggested procedure

Guide students in planning facial expressions: mouth (wide-open, gaping, closed tight); eyes (slits, wide open, round); nose (flared, narrowed); wrinkles, brows and other facial features (furrowed, stretched, pinched).

- The Idea
  Brainstorm a list of different emotional expressions that are easily recognized on someone's face such as happiness, sadness, fear, anger, shock, surprise. Have students mimic these expressions while looking in a mirror or at each other.



- Constructing the Mask Head Form.
  Using an oblong piece of cardboard, cut an oval approximately the size of a face. Cut eight (5cm) slits along edges of the oval at even distance from each other (top, bottom, sides). Bend edges at slit lines and tape or staple to create a projected shape (relief). Hold the oval shape to your face and locate, the eye, nose, mouth positions. Mark the facial features to create the beginnings of a mask. Cut away or add cardboard and other materials to build up the face mask and its expression. Glue tabs onto the back of the form to be later secured to a background support. Paint the mask using a light color. Set aside.

- Creating the Background Support and Combining Ideas to Tell a Story.
  For the background, choose a piece of paper whose color best corresponds to the selected facial expression, i.e. red for anger, blue for sadness. Cut the paper to form a background shape as desired (scalloped edges, sharp jagged cuts, wavy edges). Now fasten the paper mask to the painted background by passing tabs through cut slits made in the background. Fold tabs under and glue them the reverse side of the background support. Embellish the face and background using markers, crayons, yarn, and other materials to further emphasize the expression.

Assessment

Display the results of the art productivity.

Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they selected an emotional feeling and communicated it in a face mask;
- describe the process and materials used to construct a face in relief;
- explain how emphasis and contrast are achieved in the artwork;
- explain how they used combination to bring together a face with a corresponding background;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Pair up and create various kinds of exaggerated facial expressions. Carefully observe these expressions as you make contour line drawings from different points of view such as front, side, looking down and from above. As follow-up exercises:
   a. Make a flip book to show similar facial expressions in motion.
   b. Have a partner create various facial expressions in slow motion while you recreate them with modeling clay.

2. Colors are sometimes used to express emotions. Make a collage of colored shapes symbolizing two strong emotions expressed through color alone - anger surrounded by peace and calm; joy and happiness around frustration; pain overpowering well-being.

3. Take the letters in words such as pain, joy or sadness. Draw and cut out the shapes of the letters to make them look like what they say by bending, shrinking, elongating and twisting the shape of the letters in various ways. Now create a contrasting collage background placing the cut-out words vertically, horizontally, upside down, overlapping, etc.

4. Make a "feelings machine" in a drawing, collage, or sculpture - a happiness maker, grumpiness grinder, anger driller, fear saw.

5. Paint the most emotional face in the world. What would it look like - red-faced and explosive, steely-jawed and cold, beady-eyed and evil?

6. Cut near to life-size face pictures from magazines. Mount them on card and cut out some of the facial parts to change expressions of the face. Try some of the following changes (attach to cardboard backing with tabs, tape or handles):
   a. various lips or noses;
   b. make an eye band with single, double, or triple eyes;
   c. cut a section out of a face behind which the real face appears;

7. Collect pictures of faces and parts of faces from magazines. Loosely arrange cut-out shapes on top of Sarain Stump's reproduction in order to change the facial expressions. As further activity:
   a. apply decorative elements to the mask using string, wool, and other materials;
   b. add a background by placing cut-out magazine pictures around the mask;
   c. now remove all pieces from the reproduction and glue them on to another piece of paper to tell a different story.

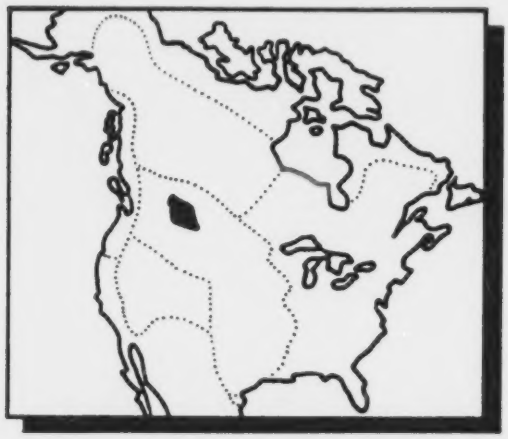
BIOGRAPHY
SARAIN STUMP
(1945 - 1974)

Sarain Stump, a Shoshone painter and poet, was born in Wyoming. He moved to a ranch in Alberta, Canada at the age of nineteen where he began to write poems and draw. He always looked forward to learning about Indian ways of life from his Cree elders in Alberta. Those experiences influenced his artwork greatly. One of Sarain Stump's newer works shows a painted sheepskin in combination with a small carved face mask. The face mask sharply contrasts with the delicately painted background of arrows and flames on which it is centrally placed.

In the old Plains culture, painted buffalo robes were sometimes used to tell stories about a person's life and accomplishments. Sarain Stump's new display piece combines a carved mask, showing strong emotions, with a painted sheepskin background. These combined materials refer to the struggle and painful times throughout history when he and his people were treated unfairly by others. His artwork shows how both carving and painting can be brought together in an innovative way to revive the history and art of his culture.

Note: Sarain Stump's ancestry originates with the Eastern Shoshone people in the Wyoming area. However, his upbringing was influenced by Cree elders in Alberta, Canada. His new artwork shows the distinctive influence of Plains aboriginal people and the way they once used animal skin painting to record their history and accomplishments.

CULTURE
SHOSHONE



(Note: The Shoshone occupied both the Plateau and Plains area. Since the artist was influenced by aboriginal Plains art ideas, this culture is explored in this module). The Shoshone people occupied an area in western central North America for hundreds of years. They were nomadic and followed the buffalo and other game animals for their food. The introduction of the horse to the Plains, by Spanish explorers in the 1500's, made movement from place to place easier and more widespread. Because the people moved so often, organizing their way of life was very important.

Leadership was provided by chiefs and other groups within the tribe. Special gatherings and ceremonies also brought the people together. Peace pipes were sometimes used at gatherings and ceremonies to settle disputes and strengthen friendship amongst tribes. Some of these ancient pipes displayed bowls which contained likenesses of faces and animals. They were often carved from slate, a smooth rock material. Pipe stems which were attached to these pipe bowls were also often carved from slate.

The Plains people also organized their life in other ways by keeping a record of their activities. Painted buffalo hides were often used to record the history of a tribe, the deeds of warriors, and hunting events. Recently, some aboriginal people have recorded their ideas and feelings by combining carving and acrylic painting on sheepskin or other kinds of animal hide. This is a way to help keep the history and art of their culture alive and well.

Shoshone - (Show -SHOW - nee)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

SARAIN STUMP

How is Sarain Stump's work new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. ____ it is used in peace ceremonies.

2. ____ it is a relief carving.

3. ____ it shows high contrast between a carved face and a painted background.

4. ____ it is meant for display only.

5. ____ it is carved from slate.

6. ____ it uses a variety of media.

7. ____ it displays strong emotional feeling.

8. ____ it combines painted sheepskin material with a carved mask.

9. ____ it uses a background of painted shapes to emphasize the face.

10. ____ it tells a story of hardship and struggle.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Sarain Stump's wall hanging are new and different from the traditional ones in the pipe bowl.

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Module 2
Plains

PIEGAN **JOANE CARDINAL-SCHUBERT:** *In the Garden II*

PAWNEE **ANONYMOUS:** *Pawnee Roach Spreader*

CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the North American Plains area. The reproduction, *Pawnee Roach Spreader*, created by an anonymous artist in 1830, features a headdress with a carved hand at the center. The innovative artwork, *In The Garden II* was created in 1986 by Joane Cardinal-Schubert, a Piegan artist. Her acrylic painting features a garden full of reaching hands.

A **Seeing** experience provides the student with information for determining how Joane Cardinal-Schubert's innovative painted garden of hands differs from the traditional headdress. A motivational story encourages mind-picturing or visualization and deals with the power of magical hands. This leads to a discussion and examination of the reproductions and their similarities and differences. Joane Cardinal-Schubert's painted garden of hands is found to differ from the headdress in several ways. It uses a different medium to communicate ideas about saving the environment. It also contains a greater variety of hands and other repeating shapes.

A **Making** section allows students to make a collage of hand symbols reaching for a special object. This involves using the change tools of repetition and combination to repeat hand symbols and bring them together with a reached-for object. Through these activities, students are brought to an understanding of how Joan Cardinal-Schubert used innovative ideas based on her cultural background.

Pawnee - (PAW- nee)
Piegan - (PAY - gan)

Seeing

This module focuses on a **hand** theme and features Joane Cardinal-Schubert, a Piegan artist from the Plains, who expresses new and different ideas based on the old ways of her culture. These ideas are explored through SEEING and MAKING activities.

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Joane Cardinal Schubert's work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Joane Cardinal-Schubert, a Piegan artist from the Plains;
- distinguish similarities and differences between a traditional headdress and an acrylic painting;
- know the tools, techniques and materials used to create these artworks;
- understand that Joane Cardinal-Schubert's artwork differs from the traditional work in shape, color, and composition (balance, and repetition).

Vocabulary

shape, color, balance (radial), repetition, headdress, roach spreader.

Motivation

Display the two Plains reproductions and communicate the following information.

This story deals with the magic of talking hands. Make yourself comfortable and relax. Listen carefully and turn the words you hear into pictures in your mind.

Pretend that your hands can communicate with a magical energy and power and that they can also change things to make the world a better place. Hold your hands upright and spread all your fingers out at once like the rays of the sun. An electrical current surges through your fingertips and strange things begin to happen. Your fingers begin to tingle and vibrate. Electrical energy keeps entering your hands. Your hands feel stronger and stronger. They become so strong, they can easily push away huge objects. They can even push away pollution, stop forest fires, or protect the giant forests from being destroyed. Your hands are so magical that you begin to think of many different ways they can help the earth in some way.

Look at the pictures in front of you. One shows a headdress with a carved hand at the center. The other shows many painted hands. It was made by an artist named Joane Cardinal-Schubert.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how Joane Cardinal Schubert's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Joane Cardinal Schubert's work differs in terms of:*
- a greater variety of shapes
- more organic shapes (hand shapes)

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of shapes and colors are evident? **Shapes** - geometric (circular, triangular), organic, long, thin. **Colors** - light, dark (red, orange, black, brown, white, yellow).

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Joane Cardinal Schubert's work is different because it contains:*
- more shapes arranged radially
- a greater variety of repeated shapes

1. Explore **balance** in the compositions. How are the shapes arranged in radial ways (radiate like a fan around a central shape; radiate around central floral-like hands)?

2. Explore use of **repetition** in the compositions. How are shapes combined in repeated ways (spear shapes in a row; hand shapes, animal and war shirts in groupings)?

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, materials, techniques, and uses of each artwork. Explain the differences between a headdress and an acrylic painting.

Title - "Pawnee Roach Spreader"
Artist - Anonymous
Size - (19 x 5 cm / 7 1/2 x 2 in)
Technique/Medium - Carving and drilling: hair and antler

Help students understand how Joane Cardinal-Schubert was influenced and guided by ideas dealing with hand themes commonly used by aboriginal people of the Plains.

Various kinds of exotic headdresses were used for adornment by Plains aboriginal people in North America. Of these, the roach was worn by warriors as a symbol of prowess and success in combat. Roaches were made from deer, horse, badger, or porcupine guard hair and attached to the crown of the head like a crest. They stretched from the middle of the head and sometimes all the way down the back. These headdresses were popular among Eastern tribes and spread to the Plains from the early 1800's onward. Roaches were held on to the head by a thong passing under the chin of the wearer. A roach spreader or comb secured the headpiece and was used to hold it in place. The featured roach spreader in the center of the headdress is made of cut and drilled elk antler. It contains two military symbols: teeth of the comb representing four spear points and a hand with outstretched fingers indicating the wearer has engaged in hand-to-hand combat.

Title - "In the Garden II"
Artist - Joane Cardinal-Schubert
Size - (140 x 175 cm / 4 x 5 ft)
Technique/Medium - Painting: acrylic

Help students understand that Joane Cardinal-Schubert's artwork differs from the traditional example in medium and function.

The image of the hand is a recurring theme for many artists. The featured artwork uses hands as a plea to halt the destruction of forests. Some of the hands are stenciled on red and black warshirts which appear at the top of the predominantly red painting. Stenciled bears also appear on the warshirts. Throughout the painting, hands are used repeatedly to make a connection with nature and its preciousness. The color red alerts the viewer to danger or harm lurking in the environment.

Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

1. Look at the hand in both artworks. How are they positioned (down, up, angled)? What do you think this means (reaching, pushing, halting)?

2. What might the hand symbol also represent (combat, danger, support, power, courage, prestige, success)?

3. What symbols represent the natural environment and danger in Joane Cardinal-Shubert's work? What message is she trying to communicate?

Provide the following information and help students understand that Joane Cardinal Schubert's work is different because she uses the hand symbol and war shirts to communicate ideas about saving our natural environment.

The hand is like the signature of a person because its imprint is so personal. It is often used as an action symbol and means "to do", or when the palm is upraised, "to stop". Throughout history, the symbol of the hand has stood for identity, power and accomplishment. The war shirt is also a symbol of people defending themselves and entering into battle. The aboriginal Plains people used hand symbols on their clothing, tipis, and even painted them on horses and on war shirts to represent personal courage, prestige, and various accomplishments in life.

4. What do the artworks tell us about the Plains people and the importance of hands? (Show courage, power to act, caring, cooperation)

Judgement

Explore the significance and value of the artwork.

1. Which of the two works did you like most? Why?

2. Which one do you think shows hands most effectively to communicate an idea?

Activity

Clue Sheet

Solving the problem

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 171 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 169-170).*

How is Joane Cardinal-Schubert's work new and different?

The Biography and Culture texts provide more clues about how Joane Cardinal-Schubert's acrylic painting is different from the headdress. Students should be familiar with this information before they complete the Clue Sheet.

After students have completed the Clue sheets, check and discuss their responses in class. Collect the Clue sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:
- an acrylic painting (two-dimensional work);
- a greater variety of shapes;
- containing more hand shapes;
- containing more radially arranged shapes;
- a greater variety of repeated shapes;
- different medium and function;
- more symbols communicating ideas about saving the environment.

Enrichment/Extension

1. Conduct a series of reflective questions and discuss:
   a. Joane Cardinal-Shubert called her painting "In the Garden II."
   b. What other title would also be suitable?
   c. Why do you think so many hands and war shirts appear in a garden?
   d. Create an interpretive dance which expresses ideas similar to those in Joane Cardinal-Shubert's artwork. e.g., figures moving, showing hands pushing, stopping, fighting pollution and destruction of the natural environment. Coordinate movements with music. Also, create stage props and costumes to enhance the performance.

2. Look for pictures of hands and objects. Think of ways of combining them into a variety of reaching positions (stretching, clutching, grasping, holding). Make up a story about a hand that reaches for something (food, money, a friend).

3. Two hands reaching out may suggest help and cooperation. Tell stories about different hand arrangements which might suggest different kinds of cooperation.

4. Hands are sometimes used as symbols of peace and friendship. Find ways in which First Nations people or other cultures use hands as a symbol of peace or friendship. Look for opposite meanings in which hands are used as symbols for war or fighting. Dramatize the findings in a skit or create a puppet show using only hands as the main characters.

5. Investigate native aboriginal sign language. Make a personal sign language system for communicating. Think of words, ideas, or emotions and talk for several minutes using only hands? Invite someone to class who uses or understands sign language to give a demonstration.

6. Hands can help or harm the environment. Find pictures of hands holding things (advertising, magazine pictures, posters). Determine whether the hands are helping or harming. Tell a story or dramatize a situation using hand shadows in which hands are helping or harming the environment.

7. Investigate jobs that depend on hands (surgeons, traffic police, piano players etc.). Pantomime several of the above mentioned and have peers guess the occupation which corresponds with the gestures.

8. Videotape a documentary showing the benefits of helping hands: hands used for comforting, curing, teaching, creating, playing, showing love and friendship, communicating, etc. Between scenes, incorporate shots of hands that destroy to dramatize differences between hands that help and hands that destroy.

Making

Hand Theme	**Medium & Technique: Mixed Media Collage**
Suggested teaching time	2 - 45 minutes
Problem to be solved	How can hand symbols be repeated and combined to show them reaching for something special?
Objectives	Students will: • use the hand symbol to express the idea of reaching; • use radial symmetry in arrangement of hands; • use various media in a collage; • demonstrate ability to use change tools (repetition and combination) to bring together repeating hands with reached for object(s).
Vocabulary	combination, repetition.

Materials *Prepare classroom for a mixed media collage project.*	• sketching paper; • 9 x 12" (23 x 31.5 cm) art paper for hand images (assorted colors, one per student); • 12 x 12" (30.5 x 30.5 cm) sheets of black or dark colored construction paper for background (one sheet per student); • variety of mixed media materials (cardboard, metallic foils, string, fabric, magazines); • scissors, glue, pencils.

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review the similarities and differences in the artworks:

- Mention how Joane Cardinal-Schubert used hand symbols similar to those used in the Plains tradition.
- Emphasize that her work is different from the traditional headdress because it uses shapes, colors, and materials in different ways.
- Discuss how she used radial symmetry in arranging shapes.
- Communicate to students that they will create a mixed media project which shows hands reaching for something special.
- Tell them they will be using change tools called repetition and combination.

Change Tool

(Repetition and combination)

Artists use a variety of change tools to make their work innovative. Joane Cardinal-Schubert uses change tools called **combination** and **repetition** in her acrylic painting. Combination involves bringing together two different ideas in new ways. Repetition involves the recurrence of images over and over again. Joane Cardinal-Schubert repeats the hand symbol and combines it with new shapes in a garden setting.

Activity

Solving the problem

Use Joane Cardinal-Schubert's ideas as inspiration to make a mixed-media collage showing hands reaching for something special.

Suggested procedure

- Observation of Hands
  Have students use their own hands to observe different hand positions - reaching, holding, grabbing, clutching. Emphasize the idea of reaching for something special. Time permitting, students can take turns drawing their hands in different holding and reaching positions.

- Hand Cut-outs
  Chose a piece of colored paper, then draw several outline shapes of hands reaching for something (trace own hand, create imaginary hands or use sketched ideas). Cut out different sizes and shapes of hands. Keep one or two hand shapes and trade with classmates to obtain various sizes, shapes and colors.

- The Reached-for Object
  Discuss object(s) that hands might reach for (food, water, jewels, pets, plants, flowers, toys, money). Select construction materials (foil paper, cardboard, magazine images, string, beads). Then use materials to construct and glue the reached-for object(s) on a piece of black or dark colored construction paper. Keep in mind that you will be using radial symmetry to combine object(s) and repeating hands.
  Arrange and glue the hands in various reaching positions (clutching, grasping, grabbing) around the object(s) in flat or raised (high, low relief) arrangements.

Assessment

Display the results of the art production activity.

Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they selected hand symbols to express the idea of reaching;
- explain how they selected the reached-for object(s);
- explain why they chose certain media to construct the reached for object;
- describe radial arrangement used to repeat and combine hand symbols with a special object(s);
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Think about how hands might communicate an idea to help someone. Create a pop-up card with hands springing out in a variety of interesting ways. Write a greeting or get well message to correspond with the visual ideas shown on the card.

2. Create a surprise box:
   a. when opened, created hands (stuffed paper hands, cardboard cut-outs) are inside to tell a story. Ask classmates to interpret the meaning of contents inside the box;
   b. when opened, created hands pop up (jack-in-the-box fashion);
   c. when opened, real hands pop up through the box in a variety of ways. Box and hands can both be painted to indicate concerns and feelings.

3. Make puppet or shadow characters using hands. Create a ghost play based on the title, "The Reaching Hand". The theme of the play should be about how hands can be used to make a better world. Coordinate with live or recorded music to emphasize drama in performance.

4. Create a hand mystery-thriller cartoon sequence based on titles invented by students.

5. Use assortments of colored paper to create a three-dimensional flower garden made of hands - petal fingers, arm stems, and other related hand/plant parts.

6. Animals also reach for things. Plan a T.V. commercial or a poster using images showing animal feet or paws reaching for desirable things.

7. Investigate mechanical hands and what they do. Invent a drawing of a mechanical arm or robot that reaches for an imaginative object.

8. Use hands as a symbol to create a painting or collage which communicates your own environmental concerns (destruction of rain forest, air pollution, land development, or environment at school, in your home).

BIOGRAPHY
JOANE CARDINAL-SCHUBERT
(1942 -)

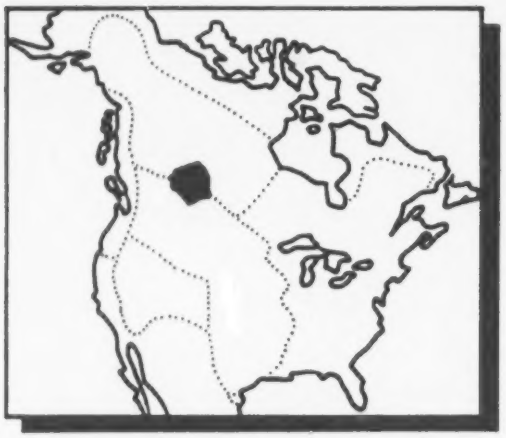
Joane Cardinal-Schubert was born in Red Deer, Alberta and studied art at the University of Calgary and the Alberta College of Art in Alberta, Canada. She uses painting, sculpture, and printmaking to share her understanding of the world with people who come to see her exhibited work in galleries. Her mixed media work consists of various materials such as oil paint, wood and rock. She often uses more than one art material at a time to create images. Sometimes she makes large painted canvases and constructions.

Joane Cardinal-Shubert feels that it is important to realize how fragile the world is and expresses these ideas in one of her newer acrylic paintings. This artwork shows a great variety of repeating hands, war shirts, and other radial shapes in a red garden. It communicates ideas about saving the environment and stopping the destruction of trees and forests. Trees and plant life are sacred to many aboriginal people.

The art work of Joane Cardinal-Schubert is exhibited in many galleries across Canada and the United States. In her exhibitions, she continually explores new and different ideas and materials to tell people about respecting nature and the environment. In this way, she shares important beliefs and values passed down to her by her grandmother. She is not only concerned about today but also about generations to come.

Note: The Piegan nation of southern Alberta was part of the Blackfoot Confederacy, a well-known Northern Plains cultural group in Canada.

CULTURE
PIEGAN



The Piegan people of Alberta, Canada have lived on the prairies for hundreds of years. Here they hunted buffalo which provided food, clothing, bone tools and other things to support their way of life. Other wildlife such as antelope, deer, elk, prairie chicken, and plants also provided food, medicine, and materials for making ceremonial objects.

Many of the things the Piegan people made were decorated with painting as well as with porcupine quill beadwork. Tipi covers, shields, and clothing often contained pictures of birds, horses, and buffalo. Hands also appeared in these pictures. The single hand was a power symbol and stood for bravery in the old culture. It was often painted on horses and on the human body. Sometimes a hand would be carved from antler and shaped like a comb in which case it was called a roach. The roach was part of a headdress worn by warriors as a symbol of success in combat. They sometimes contained military symbols. In some cases, they were shaped like a hand with outstretched fingers to indicate the wearer had engaged in hand-to-hand combat.

The lives of the Plains people have changed greatly since the days of horses and buffalo hunting. Modern transportation has replaced the horse, and buffalo have disappeared. Memories of the old culture are kept alive in stories told by elders. Some young First Nations artists are keeping their culture alive by sharing their values with others through exhibitions of artwork in museums and galleries.

Piegan (PAY - gan)

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

JOANE CARDINAL-SCHUBERT

How is Joane Cardinal-Schubert's work new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided:

1. ____ it is intended to be worn as a headdress.
2. ____ it is used by warriors.
3. ____ it shows more hand shapes.
4. ____ it is made of hair and antler.
5. ____ it contains a greater variety of repeated shapes.
6. ____ it has more shapes arranged radially.
7. ____ it shows a single object in the center.
8. ____ it uses the hand symbol to communicate ideas about saving the environment.
9. ____ it tells about how fragile nature is.
10. ____ it is two-dimensional and painted with acrylics.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Joane Cardinal-Schubert's painting are new and different from the ones in the traditional headdress.

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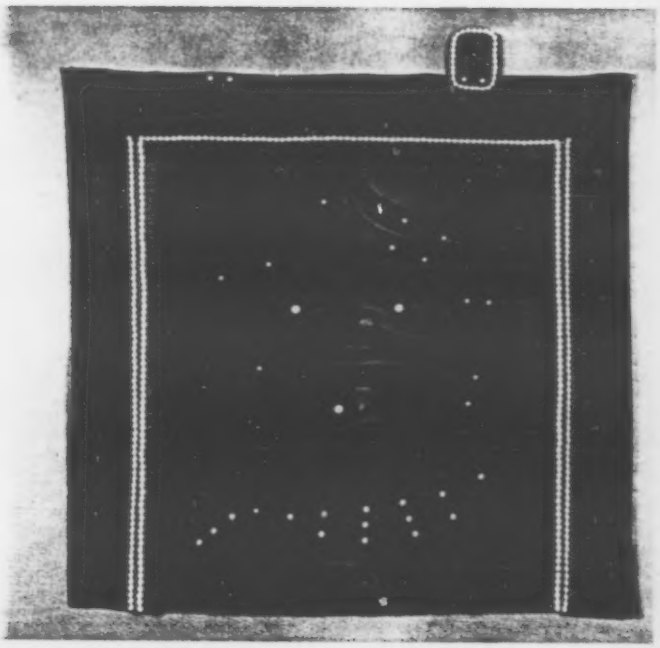
NORTHWEST COAST: Module 1

ANONYMOUS

THOMPSON, Art

NORTHWEST COAST: Module 2

ANONYMOUS



BOB, Linda and Dempsey

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Module 1
Northwest coast

NU CHAL NUTH (NOOTKA) **ART THOMPSON:** *Wolf Mask*

NU CHAL NUTH (NOOTKA) **ANONYMOUS:** *Wolf Adze*

CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Nu Chal Nuth (Nootka) culture of the Northwest Coast. The traditional object, ***Wolf Adze***, was carved long ago by an anonymous artist and features a D-shaped carving tool with a wolf's head on a wooden handle. The innovative artwork, ***Wolf Mask***, was created by Art Thompson in 1991. His work features a carved wolf's head mask which is brightly painted and decorated.

A **Seeing** experience provides the student with information for determining how Art Thompson's innovative mask differs from the traditional adze. A motivational story deals with intelligence and communication in the animal world as well as patience and careful observation. This leads to a discussion and examination of the similarities and differences in the featured artworks. Art Thompson's wolf mask design is found to be different from the adze design in several ways. It uses brightly colored acrylic paint and highly contrasting shapes to show a wolf's characteristics in clear, detailed and textured ways. The mask is meant for display purposes only.

A **Making** section involves using found objects to construct a wolf's head showing the powers of a wolf. The change tool of elaboration is used to add detail and decoration to enhance the artwork. Through these activities, students are brought to an understanding of how Art Thompson used innovative ideas.

Nootka - (NOOT - ka)
adze - (ads)

Seeing

This module focuses on a **wolf** theme and features Art Thompson, a Nu Chal Nuth (Nootka) artist from the Northwest Coast, who express new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Art Thompson's work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Art Thompson, a Nu Chal Nuth (Nootka) artist from the Northwest Coast;
- distinguish similarities and differences between a traditional adze and an innovative wolf mask;
- recognize the elements of Northwest Coast design;
- know the techniques and materials used to create these artworks;
- understand how Art Thompson's artwork differs from the traditional work in function, shape, color, texture and composition (contrast).

Vocabulary

shape, color, texture, contrast, adze.

Motivation

Display the two Northwest Coast reproductions and communicate the following information.

Have you ever seen animals communicating or cooperating with one another? Relax, close your eyes, and let me tell you about animal intelligence and how wolves communicate and cooperate with one another. This is also a story about being patient and observing things in a careful way.

Imagine you are on the edge of a forest late in the day. The trees stand tall and their deep green leaves and thick branches reach out to you in a welcoming way. From the edge of the trees, your eyes become fixed on a clear area filled with grasses and tiny flowers. What is that jumping up? Something pops up: then it happens again - up and down, up and down -again and again. You move slowly and quietly toward the place of movement. There in a clearing, is a furry animal the size of a large dog. It looks like a ....wolf? It is a wolf! You stretch your neck to get a better look. Beside that wolf are two more! They are much younger but still very, very large. What a discovery! You congratulate yourself for being quiet, careful and not being seen.

The wolves seem to be jumping on thick flattened grass to scare something out from underneath. First one jumps up in the air and lands on all four paws. Then another repeats the action in a different place. They pause and look for movements. Are there mice or other creatures hiding under the grass? Is this the way wolves cooperate when they hunt for something? That must be what is happening.

The day begins to fade away ever so slowly. Your eyes tire and you are feeling exhausted, but suddenly you notice one of the wolves missing. There are now only two. Your eyes roam back and forth across the meadow, looking for the third wolf. Where did it go? You feel your heart beating faster and faster. Should I run? Be patient says a little voice in the back of your mind. Take your time. Settle down and don't move an inch. As you peer into the fading light, the outline of a wolf's head appears through the shadows. Even the curve of its mouth is evident. It almost seems to be smiling. You hope it is the smile of an animal delighted in sneaking up on you,

rather than a smile that says, mmm, delicious. Then the head disappears.

Far out on the meadow, your eyes turn to the other wolves. There they are! All three of them. You breathe a sigh of relief. One of them looks up and stretches its head into the air and lets out a long howl. Its head is large and beautiful. Now you realize why people would want to make a mask to resemble these features. You walk back home thinking how wonderful it was to watch wolves cooperate with one another and how they knew a stranger was in their territory. You look forward to tell your family and friends about your discovery and how marvellous the world of nature is.

Look at the two reproductions in front of you. One shows a carving tool or adze made by an anonymous artist. The other shows a wolf mask carved by an artist named Art Thompson.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how Art Thompson's artwork is new and different from the older one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement.**

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Art Thompson's work differs because it uses:*
- a greater number of traditional Northwest Coast elements
- several colors and real textured surfaces

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of shapes, colors and textures are evident? **Shapes** - curved, circles rounded, traditional Northwest Coast (ovoid, U, split U). **Colors** - bright, primary (red, blue), black, natural wood, (light, dark brown), copper. **Textures** - smooth, furry, rough, shiny (actual, real).

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Art Thompson's work is different because:*

- high contrast is achieved through arrangement of shapes and differences in colors and textures

1. Explore evidence of **contrast** in the way elements of design are organized. What contrasts can be seen? (In the Thompson mask - a strong contrast between the brighter and duller painted areas or natural wood surfaces; and between smooth surfaces set against textured ones: bristles, bark and painted teeth. In the Adze - low contrasts; shapes are rounded, smooth and use natural wood color only.)

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, materials, techniques, and uses of each artwork.

Title - "Adze"
Artist - Anonymous
Size - (22.3 cm / 8 3/4 in)
Technique/Medium - Carving: wood, metal, leather

Many carving tools were developed by aboriginal people on the Northwest Coast. One which was used often by the Nu Chal Nuth (Nootka) people, was the "D" - shaped adze. The featured work shows a simply carved traditional wolf head design recognizable by its prominent ears, long nose and flared nostrils. The head is carved on a driftwood handle which also has a curved scoop metal blade lashed to it. The adze was used to texture and smooth lumber for making house walls, boxes, dishes, bowls, and other objects such as masks.

Explain the differences between the adze - a simply carved wood and metal tool, and the mask - an elaborately carved and painted wooden artwork.

Help students understand how Art Thompson was influenced and guided by traditional ideas dealing with wolves.

Title - "Wolf Mask"
Artist - Art Thompson
Size - (L 45.3 x H 23 x W 40.6 cm / L 19 x H 9 x W 16 in)
Medium - Carving: cedar, paint, metal, bristles

Help students understand that Art Thompson's artwork differs from the traditional one because it is is meant for display rather than as a functional object.

Although masks were created for ceremonial purposes, the featured wolf mask has been carved, painted, and decorated for display only. Its long streamlined snout, numerous teeth, and flared nostrils identify the creature as a wolf. It is elaborately finished with painted traditional designs (ovoids, U's, and split U's - see glossary). Its eyes are surrounded with metal shapes and a crown of metal fretwork (sawn metal sheeting) adorns its head. Fringes of bark and hair add a furry, textured quality to the mask.

Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

1. Look at the wolf's head in each artwork. What words would you use to describe the wolf's characteristics (courage, strength, power, pride, fear, cowardice)? What symbols are used to show the wolf's characteristics (serrated teeth, long snout, flared nostrils, shiny metal crown)?

Provide the following information and help students understand that Art Thompson's work is different because he shows the wolf's characteristics more clearly and in more detailed and textured ways.

For many aboriginal people, the wolf was regarded as a good hunter. It therefore symbolized a special spirit power that needed to be acquired if one was to become successful at hunting. It also symbolized courage. When the wolf is drawn, painted, or carved as a family crest, it is shown crouched on all fours or sitting with its paws raised. According to legend, the wolf is thought to be a transformation of the killer whale on land because it organizes itself into groups as whales do. Sometimes it is shown as a water creature or sea wolf when flippers are added to it.

2. What do the symbols used in both works tell us about the Nu Chal Nuth (Nootka) people and the importance of wolves? (The wolf has special spirit powers that could give courage and help them become better hunters.)

Judgement

Explore the significance and value of the artwork.

1. Which of the two works do like most? Why?

2. Which one do you think best shows the wolf's characteristics? Why?

Activity

Clue Sheet

Solving the problem

How is Art Thompson's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 193 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 191-192).*

The Biography and Culture texts provide more clues about how Art Thompson's carved mask is different from the wood and metal tool. Students should be familiar with this information before they complete the Clue Sheet.

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:
- more traditional two-dimensional shapes;
- contrasting shapes, colors and textures;
- display rather than to be used;
- being more elaborately carved;
- combining different materials;
- showing the wolf's characteristics in clear, detailed ways.

Enrichment/Extension

1. Conduct a series of reflective questions and discuss:
   a. Art Thompson calls his work "Wolf Mask."
   What are some other suitable titles you could use to name this mask? Explain.
   b. Why do you think wolf symbols were important to the artist?
   c. How would you make the wolf look more fierce, gentle, or courageous?

2. In some stories the wolf is regarded as dangerous and evil, while in others, friendly, intelligent and sociable. Discuss some fairy tale stories in which the wolf is featured such as, "Little Red Riding Hood", "The Three Little Pigs", "Peter and the Wolf".
   Debate both sides of the following questions concerning the stories discussed:
   a. Is the wolf a fierce and monstrous creature?
   b. Is the wolf an intelligent and sociable animal?

3. Find out what species of wolves are becoming extinct in areas of human settlement. Create a skit or one act play to dramatize what it would be like to slowly disappear or become extinct as a species loses its home and life.

4. One of the ancestors of the dog is the wolf. Write about being:
   a. a wolf meeting a dog for the first time;
   b. a wolf turned into a dog who cannot adjust to urban life;
   c. a wolf adjusting to living like a dog in the city;
   d. the city wolf versus the country wolf.

5. Read about and or discuss different ways pets or other animals communicate with one another. Write a short story about animal communication and discuss how easy or difficult it is for animals and people to communicate with one another.

6. Think of sounds and musical instruments which recall wolf sounds. Create sounds and music for a wolf festival or operetta or write a story or poem about why wolves howl.

7. Investigate stories, songs and legends about the wolf and related animals (coyote, fox, jackals, hyenas) in First Nations and other world cultures. Report on how these stories are similar or different.

8. Look at the Art Thompson reproduction. Brainstorm a list of other wolf decorations that could be used to change the mask and also:
   a. think of a name for the wolf which corresponds to its new appearance;
   b. make up a story that tells about the changes in the wolf's appearance;
   c. discuss how the changes could be used to make a new picture.

Making

Wolf Theme

Medium & Technique: Construction

Suggested teaching time

3 - 45 minutes

Problem to be solved

How can a wolf's powers be shown in the construction and decoration of a wolf head?

Objectives

Students will:

- represent a wolf's powers in symbolic ways;
- use found objects and decorative materials to construct a wolf's head and features in three-dimensions;
- arrange painted shapes and textures in contrasting ways;
- demonstrate ability to use a change tool (elaboration) to add textures and decorative details (colored shapes and/or Northwest Coast designs) to show a wolf's power.

Vocabulary

construction, found objects, elaboration.

Materials

Prepare classroom for a construction project.

- a collection of three-dimensional found objects (cereal boxes, cardboard boxes, cardboard tubes, milk cartons, paper cups);
- light cardboard, tape, construction paper, glue;
- decorative materials, odds and ends of colored paper including metallic foil, sticks, string, raffia, yarn, ribbon;
- paint, brushes, felt markers;
- newspaper strips, glue.

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review similarities and differences in the artworks:
- Mention how Art Thompson was inspired by traditional Northwest coast ideas.
- Emphasize that his work is different from the traditional adze because it uses shapes, colors, textures and materials in different and contrasting ways.
- Communicate to the students that they will create a wolf head construction which shows the powers of the wolf (courage, ferocity, pride, hunting ability).
- Tell them that they will use a change tool called elaboration.

Change Tool

(Elaboration)

Artists use a variety of change tools to make their work innovative. Art Thompson uses a change tool called **elaboration** in his carved mask. Elaboration involves adding textures and decorative details. Art Thompson elaborates his mask using fringes, bristles, wooden teeth sheet metal and painted shapes.

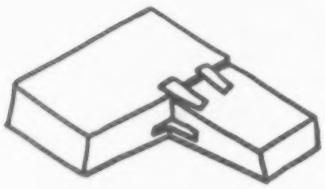
Activity

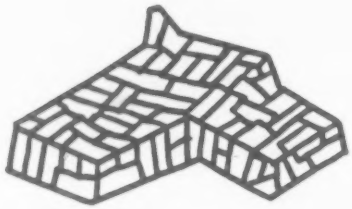
Solving the problem

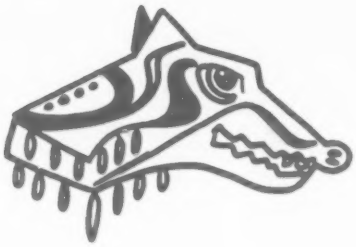
Use Art Thompson's ideas as inspiration to make a three-dimensional construction showing a wolf's power.

Suggested procedure

- The Idea
  Brainstorm a list of different powers possessed by a wolf (courage, pride, cunning, ferocity, hunting skill) and how they could be represented in a wolf's head (teeth, snout, nostrils, ears, bright colors, textures, adornments).







- Constructing the Basic Wolf Head and Features
  Examine your collection of found objects and think of ways they can be changed and assembled to form a wolf's head. Improvise as you work. For example, half a box or two boxes combined for neck and head; paper tube or box for a snout; three dimensional shapes or bent cardboard for ears or nose; cut-out ovals for eyes; serrated cardboard for teeth, etc. Construct the wolf's head by cutting, joining and combining materials (glue, tape, or staple). A couple of layers of paste-soaked strips of paper will hold the structure more solidly and provide a smoother finish (optional).

- Elaborating the Construction
  To further show the special powers of the wolf, paint the construction and add designs - Northwest Coast or your own, in contrasting colors. Decorate the head with yarn, ribbon, fringing or any other decorations which recreate fur and other textural features. Also, think of ways to emphasize the wolf's power. Outline the designs with markers if desired. Mount the construction on a pedestal made from a box or block of painted wood (optional).

Assessment

Display the results of the production activity.

Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

Conduct a discussion while noting students' comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they selected the found objects and combined them to represent the wolf features and power;
- explain how they used elaboration (colors, designs, textures in contrasting ways) to communicate the power of the wolf;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Wolves are usually pictured as fierce, powerful, and courageous. Draw a picture or make a collage depicting the wolf with opposite qualities (meek, cowardly, weak).

2. Collect pictures of animal heads and objects from discarded magazines or newspapers. Think of ways to combine the two forms in interesting and innovative ways (see suggestions below). Glue arrangement on a piece of drawing paper. Expand and complete the image or design:
   a. animals as hood ornaments on vehicles;
   b. animals combined with vehicles such as buses, trains, and airplanes (to dramatize their speed, swiftness, slowness, size);
   c. design animal decoration for tools;
   d. design animal decoration for sports helmets and garments.

3. Animals are not only combined with objects such as adzes and other tools, but are also often associated with the activities of humans. Find pictures of wolves, coyotes, foxes, and other animals. Combine the animals with human environments and activities (driving cars, wearing glasses and clothes) as a way of indicating how animals are often personified or domesticated (as if they have chosen an urban lifestyle). Organize the ideas into a comic strip which tells what wolves in such situations would be revealing. For example, what are they saying or discussing; how do they settle their problems and differences; what would be their favorite jokes about humans?

4. Plan a poster which depicts the wolf slowly disappearing or becoming extinct. Use faded or muted colors, shadow pictures, or dark to light dots to indicate disappearance or extinction. Use a background to show possible causes of extinction.

5. Make a papier-mâché mask depicting the wolf as the most powerful creature in the world. Decorate the mask with symbols of power such as a crown, jewels, badges, ribbons and medals.

6. Pretend that the wolf has been chosen as the animal of the year and subsequently, its image will appear on various kinds of clothing and other products. Make designs for:
   a. wolf eye sunglasses (narrow eye openings to prevent the sun from creeping in),
   b. "wolfur" sweaters (wolf paws and limbs as part of the arms of the sweater);
   c. "wolfy" dogfood (labels for cans of dog food);
   d. "woolfer" sound equipment (speakers with howling wolves).

7. Investigate the way in which the wolf and coyote have been used in various First Nations cultures. Use some of the ideas to:
   a. decorate clothing;
   b. make wildlife protection posters;
   c. illustrate First Nations' legends.

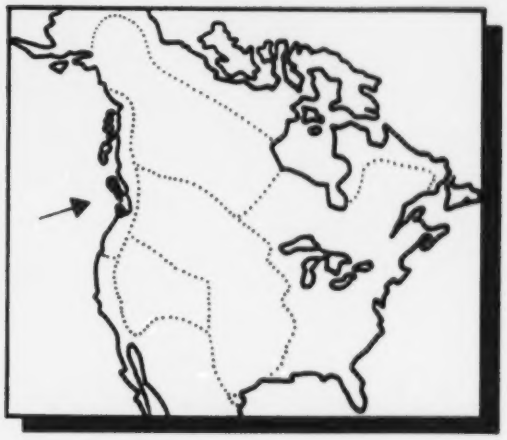
8. Make traditional Northwest Coast shapes out of colored paper (ovoids, U's, split U's, and S's - see glossary). Loosely arrange cut-out shapes on top of Art Thompson's image in order to change the wolf mask designs. As a further innovative activity:
   a. decorate the mask with string, wool, and other materials;
   b. add background by placing cut-out magazine pictures around the mask;
   c. now remove all pieces from the reproduction and glue them on to another piece of paper to make a new picture.

BIOGRAPHY
ART THOMPSON
(1948 -)

Art Thompson is a Nu Chal Nuth (Nootka) artist who began drawing at an early age. Both his father and grandfather were carvers and made totem poles, masks, and finely-crafted canoes. He carried on in their footsteps by becoming a carver, jeweler, and printmaker. Adzes or carving tools made by Northwest carvers long ago, often contained simple designs and were used for smoothing wood. They were made from driftwood and sometimes their handles were shaped into animal heads. Art Thompson's wolf mask is different and far more elaborate. It uses highly contrasting shapes and bright red and blue acrylic paint. It contains traditional Northwest Coast designs such as ovoids for eyes and U shapes and split-U's for other features. Art Thompson also added metal cut-outs, bristles and fringes to clearly show the details and textures of the wolf as well as to emphasize its characteristics and power.

Art Thompson knows that by actively painting and carving, he can bring pride to his family and people. He also speaks about his culture and conducts demonstrations and workshops as a way of sharing his ideas with others. This has helped to keep his culture alive and well.

CULTURE
NU CHAL NUTH (NOOTKA)



The Nu Chal Nuth (Nootka) people live on the stormy west coast of Vancouver Island, British Columbia. The Makah, a neighboring group of the same ancestry, live on the tip of the Washington State peninsula. These nations carved large, graceful canoes from enormous cedar trees and used D-shaped adzes for smoothing wood during their construction. Such canoes were paddled on the mighty Pacific Ocean where the waters were a test to their strength and courage.

The food of the Nu Chal Nuth people included fish, seals, sea otters, and whales, as well as game birds and land animals. However, the fame of the West Coast people grew from the skills they developed hunting the gray whale. Another species, the killer whale also occupied their ocean waters and was famous in their legends and art.

Both the wolf and the killer whale are important clan symbols, and pictures of these animals are often used on canoes, houses, totems, tools, and clothing to show personal possession. According to legend, a supernatural white wolf transformed itself into a killer whale. This is why the killer whale has white markings on it. The wolf is thought to have a special spirit power which a person requires to become a successful hunter.

The life of the West Coast people has changed greatly. Today, their paintings and carvings are more often made for display rather than for dances and other ceremonies. However, elders are still handing down stories to young people reminding them of the importance of the past. Some of this information is being used in painting and carving to keep the culture alive and well.

Nootka - (NOOT - ka)
adze - (ads)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

ART THOMPSON

How is Art Thompson's work new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. ____ it is used to make wood smooth.
2. ____ it is made with different materials.
3. ____ it has a sharp metal blade.
4. ____ it shows the wolf's characteristics in more detailed ways.
5. ____ it is not a functional object.
6. ____ it forms a "D" shape.
7. ____ it contains a wolf head and handle.
8. ____ it has traditional Northwest Coast design elements.
9. ____ it contains highly contrasting shapes, colors, and textures.
10. ____ it shows simple wolf features.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Art Thompson's wolf mask are new and different from the ones in the traditional adze.

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Module 2
Northwest coast

TLINGIT/TAHLTAN **LINDA & DEMPSEY BOB:** *The Raven Brings Us Salmon*

TLINGIT/TAHLTAN **ANONYMOUS:** *Appliqued Tunic*

CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Pacific Northwest Coast of North America. The traditional artwork, *Appliqued Tunic,* features a symmetrical double-headed raven decorated with buttons. It was made in the early 1900's by ancestors of the Tlingit and Tahltan people. The innovative button blanket, *The Raven Brings Us Salmon,* was created in 1985 by Linda and Dempsey Bob, who are also of Tlingit and Tahltan ancestry. The button blanket design features the story of the raven scattering salmon eggs.

A **Seeing** experience provides the student with information for determining how Linda and Dempsey Bob's innovative button blanket differs from the traditional tunic. A motivational introduction which encourages visualization, deals with a story of how the raven scattered salmon eggs into all the waterways to ensure an adequate food source for people. This leads to a discussion of similarities and differences in the featured artworks. Linda and Dempsey Bob's button blanket design differs from the design on the appliqued tunic in several ways. It contains detailed black cut-out shapes on a red background with a symmetrical face encircled by a raven and a salmon and also shows scattered buttons to represent salmon eggs.

A **Making** section allows students to create a fabric collage to tell a story about a raven and its magic. This involves using the change tool of combination to bring together ideas for creating a raven and its magical deeds. Through these activities, students are brought to an understanding of how Linda and Dempsey Bob used innovative ideas.

Tlingit - (KLINK - it)
Tahltan - (TALL- tan)
appliqué - (AP -pli - kay)

Seeing

This module focuses on a **raven** theme and features Linda & Dempsey Bob, two Tlingit/Tahltan artists who express new and different ideas based on the old ways of their culture. These ideas are explored through SEEING and MAKING activities.

Suggested teaching time

45 minutes

Problem to be Solved

What determines how Linda & Dempsey Bob's work is new and different from a traditional artwork?

Objectives

Students will:

- demonstrate an understanding of the life and culture of Linda & Dempsey Bob, Tlingit/Tahltan artists from the Northwest Coast;
- distinguish similarities and differences between the images on a traditional shirt and those on an innovative button blanket;
- know the techniques and materials used to create these artworks;
- recognize Northwest Coast design elements;
- understand that Linda & Dempsey Bob's artwork differs from the traditional artwork in shape, arrangement of color and line, as well as balance, and in its ceremonial use (storytelling function).

Vocabulary

shape, color, outline, balance (symmetry, asymmetry), border, tunic, button blanket.

Motivation

Display the two Northwest Coast reproductions and communicate the following information.

Imagine yourself as a raven, a large black bird with magical powers. Your magical powers are so great that you can make unbelievable things happen. You can do almost anything simply by wishing. One of the things you can do is change your shape into a big double-headed bird. And as you fly over the earth, you can see twice as well and move twice as fast as ever before. Not only can you see sharply and move quickly, but you can also do great deeds. When someone says to you, "Oh, Raven, there are only a few salmon in the ocean," you know what to do. You fly to the small streams and look for salmon eggs crowded in the water. You swoop down and gather them in your large beak, then flap your wings hard - up, up and away! You see the big rivers flowing to the ocean and with a sweep of your beak you scatter the eggs into all the rivers at once. From that moment on, the rivers swell with fish. Your good deed is complete. Can you imagine how people will talk about your magical powers and great deeds if they saw them in pictures?

Look at these pictures in front of you. One is made by an anonymous artist and shows a double-headed raven. The other, made by Linda and Dempsey Bob, shows a raven and salmon surrounding a face.

Discussion

Focus student attention on the two reproductions.

Explain to students that they are going to explore how Linda & Dempsey Bob's artwork is new and different from the older one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that the design used on Linda & Dempsey Bob's button blanket is different from the one used on the tunic in the following ways:*
- greater variety of shapes
- highly curved and more elaborate shapes (cut-outs)
- shapes outlined around the border only

1. Tell what you see.

2. Identify specific characteristics of each artwork. What kinds of shapes, lines, and colors are evident? **Shapes** - large, small, open, solid. (Traditional designs of birds and animal include ovoids for eyes, U's split U's.) **Lines** - outlined shapes, long, short, straight, curved. **Colors** - red, blue, yellow, white and black.

Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Linda & Dempsey Bob's artwork is different in several ways:*
- the raven is displayed in an asymmetrical way
- the raven is arranged to encircle a face
- black cut-out shapes are sewn on a red background
- buttons are used to outline a large red shape and decorate the design of a raven.

1. Explore evidence of **balance**. How are shapes and colors combined in symmetrical (mirror image), and asymmetrical ways (two-headed bird with symmetrical head; symmetrical face enclosed by asymmetrical shapes of bird and fish)?

2. Investigate **composition** in the artworks. How are shapes arranged in raven designs (to form a circle - a large face is encircled by a raven and salmon shapes; shapes form a double-headed raven and are contained within its shape)? How are colors combined with one another in each work (red on black, black on red)? How is line used (to outline the raven's shapes; inside edges of border design and decoration of raven's design)?

Cultural Context

Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, materials, and techniques used to create the works.

Title - "Tlingit Appliqued Tunic"
Artist - Anonymous
Size - (H 112 x W 112 cm / H 44 x W 44 in)
Technique/Medium - Appliqué: felt, buttons and beads

Help the students understand how Linda & Dempsey Bob were influenced and guided by traditional images and ideas dealing with raven stories.

Ceremonial clothing worn to dances and celebrations by Northwest Coast aboriginal people, is usually very distinctive. The double-headed raven made of cut, sewn felt and outlined with buttons is a clan symbol which represents one of several crests used to denote family membership and status. The Tlingit people often wore clothing and ornaments whose designs were acquired through trading and visiting with their inland neighbors, the Tahltans. Tlingit beadworkers used some of the basic beading designs of the Tahltan people but also developed their own. In the late 1800's, tunics or shirts featuring beaded floral designs, could be found in both Tlingit and Tahltan cultures indicating an exchange of ideas took place. Additions of cuffs, yokes, and border panels of red and blue were also featured on tunics.

Explain the difference between a tunic decorated with mother-of-pearl buttons and beads, and a blanket decorated with mother-of-pearl buttons.

Title - "Tlingit Blanket" (The Raven Brings Us Salmon)
Size (L 129 x W 135 cm / L 50 3/4 x W 53 1/8 in)
Artist - Linda & Dempsey Bob
Technique/Medium - Appliqué: felt, buttons and beads

Help students understand that while they are both garments, the button blanket differs in design and also seems to differ in its function and ceremonial use. It tells a story and acts as a symbol of status and power if owned and worn as a ceremonial garment.

Button blankets have a special significance in the Northwest Coast cultures of North America. The making and wearing of a button blanket is believed to be a robe of status and power if it is worn as a ceremonial garment. Blankets sometimes tell stories about birds and animals which represent various crests of tribal members belonging to a clan. The featured blanket is made of red and black wool pieces and tells a story about a raven's magical power and how it brought salmon to coastal waters. The raven found salmon and scattered the salmon's eggs at the mouth of each river. Then salmon hatched out of the eggs and followed the raven back to where people lived. This is shown by scattered mother-of-pearl buttons (egg symbol) and a face surrounded by the salmon and a raven. The action of salmon and people being united resulted in people having food. The moral of the story is to give respect to the salmon and not waste food even when it is plentiful.

Interpretation

*Interpret the **meaning** of the artwork by initiating a discussion.*

1. How is the magical power of the raven shown in each artwork? (Double-heads; scattered salmon eggs filling rivers with salmon and providing food for people)

2. What human qualities would you give the raven in each artwork (helpful, powerful, alert, proud)? Why?

Provide the following information and help students understand that Linda & Dempsey Bob's blanket design is different because it uses scattered buttons to represent salmon eggs, and it shows the raven performing a magic deed for people

The raven is one of the most important creatures symbolized in Northwest Coast aboriginal art. The raven is a transformer, hero, trickster, and big man. This bird put the sun, moon, and stars into the sky, fish into the sea, salmon into the rivers, and food onto the land. Raven also gave people fire and water, placed lakes, rivers, and cedar trees all over the land, and put people on earth. This is why carvers, jewelers, sewers, and other artists use the raven so often in their artwork. The raven has a long straight beak with short turned-down tip, usually open to carry the sun, moon, or salmon eggs.

3. What does the raven used in both works tell us about the Tlingit/Tahltan people and the importance of this bird in their lives?

Judgement

Explore the significance and value of the artwork.

1. Which of the two pieces of clothing interested you most? Why?

2. Which one do you think best tells about what the raven can do? Why?

Activity

Clue Sheet

Solving the problem

How is Linda & Dempsey Bob's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 211 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 209-210).*

The Biography and Culture texts provide more clues about how Linda & Dempsey Bob's appliqued blanket is new and different from the appliqued tunic. Students should be familiar with this information before they complete the Clue Sheet.

After students have completed the Clue sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

Assessment

Assess both oral and written responses.

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:
- a greater variety of shapes;
- including animals and a face;
- more detailed cut-out shapes using traditional Northwest coast designs (U, split U, ovoid);
- scattered buttons;
- cut-out shapes with no button outlines;
- a symmetrical face (human);
- an asymmetrical raven and salmon;
- black shapes on a red background;
- a raven and a salmon arranged to encircle a face;
- a different function;
- a story about the raven helping people;
- a raven doing a good deed.

Enrichment/Extension

1. Conduct a series of reflective questions and discuss:
   a. Which of the two pieces of clothing would be best for a dance performance?
   b. What changes could be made in the designs and decoration if it were going to tell a story about your personal life?

2. Make a list or bring in things which could be used as decoration on clothing instead of buttons and beads. Compare the list or things collected with other students and discuss how selected items could be used.

3. Find myths, stories, and fairytales from First Nations cultures. Discuss how ravens or other birds are featured in the stories.
   a. Find other Northwest Coast raven stories telling about the raven's good deeds. Compare your findings with peers.

4. Make a study of how the raven is depicted in First Nations contemporary art. Compare and contrast images found in terms of elements and principles of design used to depict the raven, and techniques used to create the artworks.

5. Make up and share stories that tell about the different deeds of the raven:
   a. putting the sun, moon, and stars into the sky;
   b. filling the sea with fish;
   c. giving people fire and water;
   d. placing lakes, rivers, and cedar trees all over the land;
   e. putting people on earth.

6. Make up a story about a raven who liked to tease, cheat or trick people. To do this, he had to disguise or change his shape. Tell what the raven looked like, the events of the story and the moral or lesson to be learned.

7. Brainstorm a classroom list of good deeds that young people can do. List deeds under categories specifying where they can be done such as at school, at home or in the community.

8. Find examples (real, or magazine cut-outs) of modern clothing that uses decoration such as buttons, beads, sequins or metal badges. Show and tell how they are similar or different.

Making

Raven Theme	**Medium & Technique: Fabric or Paper Collage**
Suggested teaching time	3 - 45 minutes
Problem to be solved	How can different fabric colors and shapes be combined to express the magic of a raven and its deeds?
Objectives	Students will: • invent a story of a raven doing magic and a good deed; • use cutting (fabric or paper) techniques to make a collage depicting the invented story; • organize the shapes and colors using both symmetrical and asymmetrical balance; • use decorative elements to show magic in the story; • demonstrate the ability to use the change tool (combination) to bring together a raven with the events of a magic story.
Vocabulary	collage, combination.

Materials *Prepare classroom for a collage activity using fabric or paper.*	• newsprint paper; • 9 x 12" (23 x 30.5 cm) pieces of fabric, felt, or construction paper in white, red, black (one of each color per student) for the background; • decorative materials - white buttons or beads; small, round gummed stickers or use a hole puncher to make small shapes); • pencils, glue, scissors.

Discussion

(Reviewing the artworks)
Display reproductions so they can be easily seen by students.

Briefly review the similarities and differences in the artworks:

- Mention how Linda & Dempsey Bob were inspired by traditional Tlingit/Tahltan raven ideas.
- Emphasize that their work is different from the tunic because it uses shapes, colors, and buttons in different ways.
- Discuss balance and arrangement of shapes that form the design.
- Communicate to students that they will create a fabric (or paper collage) which tells about a raven and its magic.
- Tell them that they will be using a change tool called combination.

Change Tools

(Combination)

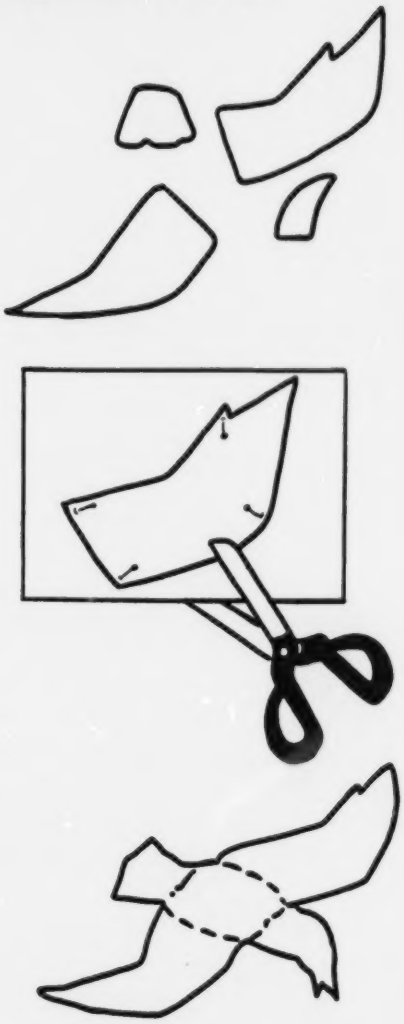
Artists use a variety of change tools to make their work innovative. Linda & Dempsey Bob use a change tool called **combination** in their button blanket. Combination involves bringing together two or more different ideas in new ways. Linda & Dempsey Bob combine a raven, a salmon, a face, and scattered eggs in their artwork.

Activity

Solving the problem

Use Linda & Dempsey Bob's ideas as inspiration to make a collage depicting a story about a raven's magical deed.

Suggested procedure



- The Story
  Recall students' attention to the motivation story in the **Seeing** activity. Also, if available, read Northwest Coast legends about the raven. Then brainstorm a list of magical things a raven could do (make something appear, change something, help somebody, etc.). Think about the many different ways these ideas might be depicted in a collage.

- Planning the Design and Patterns for Colored Fabric or Paper Cut-outs.
  Supply students with newsprint to sketch different ideas and plan how they will organize their collage of a raven doing its magic. Encourage them to sketch a raven in different positions and think of ways they can organize their collage in symmetrical and asymmetrical ways. Encourage students to use simple outlines, large enough to serve as a pattern and guide when transferred and cut out of fabric or paper to make the collage.

- Assembling and Combining
  Decide on a color for the raven (red or black). Cut out the outlined shapes from newsprint drawings. Place newsprint shapes (pattern) over chosen color. Hold or pin pieces together - then cut. Repeat procedure for any other shapes you might wish to add to the image. Arrange and glue the raven shapes and other parts that form the design onto the background support. Glue buttons (or materials supplied) on, and or around the raven to emphasize the magic which is happening. Combine left over pieces of fabric to create additional shapes in order to tell a more detailed story.

Assessment

Display the results of the art production activity.

Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how decisions were made in creating a personal story about a raven and its magical deed;
- explain how they used symmetry and asymmetry in arrangement of shapes and colors;

Use group or peer discussion to explore and question methods of creation and ways ideas were developed.

- explain the way buttons or small shapes were combined with the raven to tell a story;
- describe collage or appliqué processes;
- discuss how students feel about each other's artwork. If given a chance, how would they change it and why?

Enrichment/Extension

1. Look at Linda & Dempsey's artwork. The raven and salmon surround a face in the picture. Use face paint and paint your face in the same way, i.e. creatures around the edges of the face.

2. Bring in a plain T-shirt. Develop a decorated design based on:
   a. bird images;
   b. magical ideas;
   c. great deeds.
   Transfer the design onto the T-shirt and color with fabric markers or fabric paints.

3. Bring in a shirt with a design already on it. Add decorations to the design using metallic fabric paints and acrylic paints.

4. Bring things to class which could be used as decoration on clothing instead of buttons such as sequins, wooden or glass beads, bottle caps, badges, metal studs, fringes. Create flags, banners, or wall hangings in fabric or paper and use these items to decorate the artworks.

5. Collect examples of fabric designs and decorations from fashion magazines. Use these design ideas as inspiration for decoration on personal clothing. Cut out fabric pieces based on new ideas and fasten to clothing using glue or appliqué.

6. Find a fairytale to use as the basis for a button and bead project. Draw a picture about the story and decorate it with beads and buttons to make it fancy.

7. Investigate aboriginal costumes used in dances and other ceremonies. Use some of the ideas to create designs and decorations which can be used to embellish personal clothing (beadwork, fringing, appliqué, added objects and materials, markers, crayons, or paint).

8. Make a collage of a button blanket that tells about yourself, your family or a friend. Use a border design made with small cut-out circles, and apply buttons or beads to outline the shapes as a way of decorating the blanket and adding interest to the story.

BIOGRAPHY
LINDA BOB (1945 -)
DEMPSEY BOB (1948 -)

Linda and Dempsey Bob are brother and sister. They create many kinds of artwork. Dempsey Bob carves and makes jewelry. Linda Bob sews vests and makes aprons and blankets which are worn at special dance celebrations. They often work as a team to create button blankets.

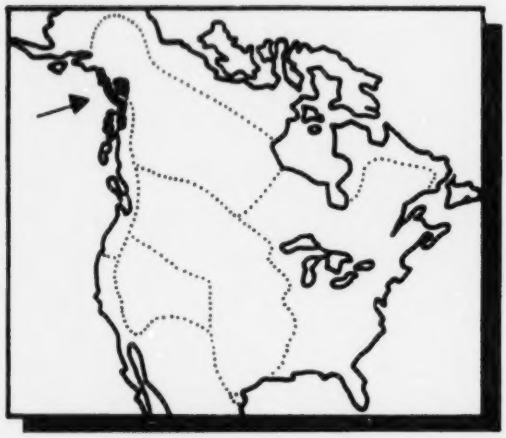
Bird and animal decorations on blankets indicate the family group or clan to which a person belongs and their designs are not to be copied by anyone. Button blankets are used in dances where the actions and movements of birds and animals are often imitated. The button blanket is also believed to be a robe of status and power if owned and worn by a clan member at ceremonies. In the Bob family, blankets are given to their children to help them remember the importance of their culture.

Blankets are decorated with cut-out and sewn fabric shapes. They are made with few colors and sometimes buttons are used to outline features or add details. In some blankets, beads of various colors are used to create floral patterns. Linda and Dempsey Bob use mother-of-pearl buttons on their blankets in new and different ways. One of their blankets tells the story of the raven performing a great deed by finding salmon and scattering the salmon eggs in all the streams and rivers to make food plentiful for people. This blanket shows detailed cut-out shapes of a black asymmetrical raven. A symmetrical face, representing people is in the center and is surrounded by the raven and the salmon. This new and different way of using detailed cut-outs and shapes, with a black raven scattering buttons to represent salmon eggs, adds new life to the old ways of creating art. The Bob family enjoys seeing the many different ways blankets can be created to express ideas about their culture. They are greatly interested in sharing these ideas with others.

Note: Both artists have a dual ancestry which is evident in their artwork - the cut and sewn crest of the raven is distinctively Tlingit in its origins, while the beaded floral designs are an influence of the Tahltan people who are inland neighbors of the Tlingit.

Tlingit - (KLINK- it)
Tahltan - (TALL- tan
Appliqué - (AP - pli- kay)

CULTURE
TLINGIT/TAHLTAN



The homeland of the Tlingit people stretches from the north Pacific coast of Canada to southeastern Alaska. Long ago, the Tlingits traded copper and blankets for ornaments and fine beads with the Tahltan people who lived close by. The Tahltan people used beaded floral designs on their clothing. When the Tlingit people noticed how attractive these designs were, they began to use beaded floral patterns on their own clothing.

Special gift-giving feasts called potlatches were important events to the people. At some of these celebrations, chiefs and other high ranking or wealthy people shared food, canoes, blankets, and other goods with other tribal members. Long ago, family members and guests who attended a potlatch ceremony wore special blankets made of wool from mountain goats. Today, wool blanket material is bought in stores and appliqued with bird and animal cut-outs which identify a person's clan. Every person belongs to a clan and learns special stories and dances associated with it. The raven represents one of the clans and images of it can often be found on button blankets. It can be identified by its long, straight beak with a short turned down tip.

Times have changed but button blankets continue to be made. Tlingit artists from the Pacific Coast are keeping the button blanket tradition alive by designing new kinds of garments from wool and buttons. In this way, they add new life to their culture.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

LINDA & DEMPSEY BOB

How is Linda & Demsey Bob's artwork new and different? Find the true statements which apply to their work. Put True or False (T or F) in the space provided:

1. ____ the raven is arranged to enclose a face.
2. ____ it contains both animals and people.
3. ____ it shows red shapes on a black background.
4. ____ it contains a symmetrical face.
5. ____ it contains floral designs in varying colored beads.
6. ____ it contains more detailed cut-out shapes.
7. ____ it contains an asymmetrical raven.
8. ____ it shows a raven made with highly curved shapes.
9. ____ it uses a mirror image design.
10. ____ it tells about a raven doing a good deed.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Linda & Dempsey Bob's button blanket are new and different from the ones in the traditional tunic.

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GLOSSARY

aboriginal The first people to inhabit a region.

abstract art A form of art in which the recognition of things loses its realistic appearance. Little or no attempt is made to represent forms or subject matter realistically.

acrylic painting A form of painting which uses acrylic paint; a modern synthetic material which dries more quickly than oil paint, does not fade or yellow, can be mixed with water, and is very durable. Noted for its ability to produce bright (rainbow) colors.

adze In sculpture or woodworking, a tool consisting of a handle and blade, and used mainly to rough-shape wood.

aniline dyes An organic, synthetic chemical agent used for coloring yarn or wool.

appliqué In design, a material cut-out and applied to the surface of another.

arrangement The organization of art elements to create order or unity in a composition.

assemblage A technique of combining or assembling various materials or objects to create a three-dimensional artwork.

balance A principle of art referring to the way line, shape and color are arranged and distributed to create stability. Three main types exist:
asymmetrical - one side differs from the other; unequal halves; also referred to as informal balance.
symmetrical - one side duplicates or mirrors the other; also referred to as formal balance.
radial - all parts growing from a center point.

beadwork Decoration made of tiny glass or metal beads sewn on to cloth material. In Tlingit art, border designs were made of solid beaded areas.

birchbark Surface layer of the paper birch tree which peels easily and can be made into containers; used by aboriginal people in the Eastern Woodlands of North America.

button blanket A blanket or garment decorated with buttons and worn to celebrations in Northwest Coast societies.

brayer A hand roller designed for inking printing blocks and plates.

change tools Strategies used to creatively alter artwork; otherwise known as image development.
addition - adding new elements, media or parts to expand an image.
combination - bringing together images or parts.
elaboration - enhancing through the use of detail.
repetition - repeating elements or any part of an image over and over to create pattern or rhythm.

clan Family group with common ancestors having the same stories and legends.

collage A word derived from the French word COLLER, to glue or paste; a collage can be created from a variety of papers, torn or cut and glued to a paper support.

color A general term for an element of design otherwise referred to as hue.
primary colors are red, yellow, blue - are basic and cannot be mixed from other colors.
secondary colors are green, orange, purple - are made by mixing two primary colors. Red + yellow = orange; yellow + blue = green; red + blue = purple.

co-operative A formal group or organization of people acting or working together for a common purpose. Co-operative associations were developed in several Canadian arctic regions during the early 1960's.

composition The way elements in an artwork are arranged or organized, usually according to certain principles, i.e. emphasis, contrast, balance, rhythm, unity. A finished artwork.

construction Technique or manner of building, connecting, or joining together separate pieces of material, to construct a three-dimensional form.

contrast The way line, shape and color are organized to create distinct differences between them. For example, light colors contrast with dark colors; angular or geometric shapes contrast with rounded or organic shapes.

crest Bird and animal emblems which identify clan or family membership in some aboriginal societies.

dabber Applicator; a pad of cloth, sponge or cotton ball used to apply paint or printing ink to paper.

decorate To embellish a work of art by adding or fastening materials to a surface or carved object. Embellishment can also consist of adding color, texture, etc.

detail The smaller, more intricate parts of an artwork.

elements of design Names for the sensory or formal properties of art used by artists and designers, i.e. line, shape, value, color, texture, space.

emphasis A principle of art and a way of organizing elements of art to create a focal point or strong area of interest in a composition.

energy lines Lines emanating or radiating from drawn or painted artwork to suggest activity or power. Wavy lines are sometimes used to show activity by some aboriginal artists; radiating lines are used to show the power of the sun or supernatural beings.

First Nations The first or original people to inhabit the continent of North America.

foliage Cluster of leaves, flowers, or branches.

found object Any materials, discards, remnants, throwaways that can be incorporated into collages, constructions, or other artwork.

headdress An often elaborate covering for the head.

inlay In jewelry, the process of decorating by inserting shaped pieces of material onto a surface or ground, i.e. thin pieces of gemstone cemented next to one another in metal.

innovation A way of introducing something new; creatively changing something to make it new and different.

Inuit Means "the people" and is the term used to refer to aboriginal people in the Canadian Arctic. The word "Eskimo" is no longer popular because it is an Indian phrase meaning "eaters of raw meat."

lapidary The cutting, grinding, and polishing of stones to make them into jewelry and other things.

legend A story handed down from the past based on fact or reality.

line The path created by a point moving across a surface such as in drawing.

mother-of-pearl The hard pearly material formed in seashells and used to make button decorations for dance (button) blankets.

ochre Pigment; applies to earth color yellow.

overlay A technique of cementing one piece of material on another, i.e. in jewelry, turquoise chips are sometimes glued on mother-of-pearl shell.

pastels Crayon, chalk of soft or hard quality used for drawing or painting.

pattern Decorative design made by repeating forms, lines, colors, shapes or symbols at regular or irregular intervals.

potlatch A feast or celebration where gifts are given to guests in order to establish prestige and status.

principles of design The guidelines for arranging or organizing elements of art (line, shape, color, value, texture, space), into unified compositions. These principles are balance, emphasis, contrast, pattern, rhythm, proportion, unity and variety.

printmaking A way of transferring multiple impressions of an image onto paper or other materials. Stenciling, silk screening, engraving or stamping are some of the techniques used to make a print from an original work of art.

pueblo Adobe or stone dwelling with several terraces used by some aboriginal people of New Mexico and Arizona.

roach A headdress usually made of animal hair brushed into an upright position and worn by Plains warriors.

roach spreader A comb-like object used to spread hair on a headdress or roach.

sculpture Three dimensional work of art having length, width, and depth. Made by **carving** (removing material), **modeling** (adding, subtracting or reshaping materials), **assembling** (combining, joining materials with one another).
To describe the degree of projection in carved sculpture:
low relief - sculpted from a flat (two dimensional) surface in which the design is not deeply carved, so that the image projects only slightly from the background.
high relief - sculpted from a thick flat (two-dimensional) surface in which the design is carved deeply so that the image stands out noticeably from the background.
in-the-round - sculpted from a mass with length, width, and depth, so that viewing can take place from any angle and all sides.

shaman A medicine man (woman) or advisor sometimes with supernatural powers.

shape An element of art: a flat area having a specific character defined by an outline, or by contrast of color, value, or texture with the surrounding area. Shapes can be:
organic - more related to plant forms, **geometric** - created by laws of geometry; are definite in character such as the circle, triangle, rectangle, **irregular** - free form, not geometric. Shapes can also be filled/unfilled; positive/negative.

shape (traditional Northwest Coast) The basic shapes found in Northwest Coast Native design are ovoids, U's, split U's, and S forms.

OVOID U SPLIT U S

silkscreen A stencil printing process and method of making multiple impressions or prints using silk stretched on a frame. Designs are blocked out on silk and when ink or paint is wiped across its surface, it penetrates mesh-holes and leaves an imprint of the image on a background surface.

sketch A quick drawing or painting intended as a preliminary idea for more sustained and refined artwork.

soapstone Soft stone or steatite material sometimes used for carving or engraving.

solder Technique of joining or fusing two metallic surfaces with a melted alloy.

spirit In artwork, a supernatural being or essence which is given form and becomes visible through drawing, painting, etc.

stencil A template; any material that masks certain areas of a design and also allows a colored medium to be applied to open areas by dabbing, spraying, rolling ink or painting. Stencils can be positive and negative. The shape which is cut out of a piece of paper is the positive stencil while the surrounding and remaining part is the negative stencil.

stone-cut technique A process involving transferring an image to the flat, smooth surface of a stone, then chiselling away areas, leaving only raised portion of the image to be printed. Ink is then applied to the raised surface, and the image is transferred from the stone to paper by rubbing the paper gently by hand or baren (a device for rubbing).

symbol An idea or object with special meaning that represents or stands for something else. i.e. black represents the earth, and red represents the people in certain aboriginal cultures on the Plains.

tempera Watercolor paint material made from pigment, chalk, and glue binder.

template A cut-out piece of paper or card which serves as a pattern or guide to make uniform shapes.

terrace Vertical and horizontal lines joined to create steps. Step designs symbolize thunderclouds in the Navajo culture.

texture The quality of a surface perceived visually, by the way the light reflects off the surface or by touching. Surfaces can be smooth, rough, bumpy, hard, soft, feathery, hairy and furry.
Texture may be:
actual - real (invokes a tactile response when actually touched).
simulated - implied (an illusion of the tactile surface).

three-dimensional Showing height, width, and depth (thickness).

totem An object that has special meaning for the members of a family or clan, i.e. totem poles use animal, plant, figures or supernatural creatures to tell a story or history.

tradition Established or customary ways of doing things handed down from generation to generation.

tunic A simple slip-on garment or shirt made with or without sleeves.

value A quality of color referring to the amount of light (tint) or dark (shade). Value changes are obtained by adding black or white to a particular hue or color.

wash A thin, transparent, application of paint or ink; usually brushed or sponged on a surface in a watery solution.

x-ray In art, an interior or internal view of a figure or object depicted.

REPRODUCTIONS

SOUTHWEST

TAYLOR, Mary
STORM PATTERN RUG. 1960
Woven rug with lightning waterbug, and thundercloud symbols.
(100 x 150 cm / 39 3/4 x 52 1/2 in)
NAVAJO CULTURE (ARIZONA, USA)
Museum of Northern Arizona, Flagstaff, AZ

ANONYMOUS
SUNBURST EARRINGS. Circa 1100 A.D.
Shell overlaid with turquoise.
SALADO CULTURE (ARIZONA, USA)
Private Collection

JOHNS, David
MELODIES OF NATURE. 1981
Pastel crayon drawing of weather.
(39.5 x 49.5 cm / 15 1/2 x 19 1/2 in)
NAVAJO CULTURE (ARIZONA,USA)
Loveno Ohl Gallery, Scottsdale, AZ

MONONGYE, Jesse
SUN BEAR. 1988
Bear pendant of gold inlaid with red coral, turquoise, jet, mother-of-pearl, lapis lazuli, shell.
(8.9 x 5 cm / 3 1/2 x 2 in)
NAVAJO/HOPI (ARIZONA, USA)
Margaret Gallery, Scottsdale, AZ

ARCTIC

INNUKJUAKJUK, Pudlat
FEMALE OWL. 1960
Stone-cut print of owl and young bird.
(30.5 x 38.1 cm / 12 x 15 in)
INUIT CULTURE (KINGNAIT, CAPE DORSET)
BAFFIN ISLAND, CANADA
Department of Indian and Northern Affairs, Canada

ANONYMOUS
SHAMAN'S SUCKING TUBE. Circa 800 B.C.
Ivory carving with faces and figures.
(L 8.8 x W 4.9 x T 1.8 cm / L 3 1/2 x W 1 7/16 x T 3/4 in)
DORSET CULTURE (NORTHERN CANADA)
Canadian Museum of Civilization, Hull, Quebec

KENOJUAK, Ashevak
SUN OWL AND FOLIAGE. 1979
Felt pen drawing of owl and foliage.
(56 x 78.5 cm / 22 x 30 7/8 in)
INUIT CULTURE (KINGNAIT, CAPE DORSET
BAFFIN ISLAND, CANADA)
McMichael Canadian Art Collection, Ontario

OONARK, Jessie
BEAUTIFUL WOMAN. 1972
Appliqued faces and figures with felt and embroidery.
(127.9 x 85.4 cm / 50 3/8 x 33 5/8 in)
INUIT CULTURE (QAMANITTUUQ
[BAKER LAKE], CANADA)
Department of Indian and Northern Affairs, Canada

EASTERN WOODLANDS

ANONYMOUS
BIRCHBARK BOX. Circa 1800 A.D.
Birchbark container and lid with engraved designs.
(H 15.2 cm / H 6 in)
PENOBSCOT CULTURE (MAINE, USA)
National Museum of the American Indian, NY

YOUNG, Phillip,
HERITAGE #5. 1981
Birchbark box silkscrren design.
(76 x 56 cm / 29 7/8 x 22 in)
MICMAC CULTURE (EASTERN CANADA)
Department of Indian and Northern Affairs, Canada

MORRISSEAU, Norval
SACRED BUFFALO WORSHIPPERS. 1964
Tempera painting of buffalo and spirit worshippers.
(93.3 x 141.5 cm / 36 3/4 x 55 3/4 in)
OJIBWAY CULTURE (EASTERN CANADA)
Glenbow Museum, Calgary, Alberta

MORRISSEAU, Norval
THE LANDRIGHTS. 1976
Acrylic painting of people and animals.
(122 x 96.7 cm / 48 x 38 in)
OJIBWAY CULTURE (ONTARIO, CANADA)
McMichael Canadian Art Collection, Ontario

PLAINS

ANONYMOUS
PIPE BOWL. Prehistoric (n.d.)
Carved face on pipe bowl.
(H .6 x W .4 x L 7.5 cm / H 1/4 x W 3/16 x L 3 in)
SIOUX CULTURE (USA)
Royal Museum of Scotland, Edinburgh

ANONYMOUS
PAWNEE ROACH SPREADER. 1830
Headdress with carved and decorated hand.
(19 x 5 cm / 7 1/2 x 2 in)
PAWNEE CULTURE (USA)
Denver Art Museum, CO

STUMP, Sarain
THE PAIN OF THE INDIAN. 1973
Painted sheepskin with carved wooden face.
(117 x 87 cm / 46 x 34 1/4 in)
SHOSHONE CULTURE (USA)
Canadian Museum of Civilization, Canada

CARDINAL-SCHUBERT, Joane
IN THE GARDEN II. 1986
Acrylic painting on canvas with hands reaching in a garden.
(140 x 175 cm / 4 x 5 ft)
PIEGAN CULTURE (ALBERTA, CANADA)
Private Collection, Calgary, Alberta

NORTHWEST COAST

ANONYMOUS
WOLF ADZE. (n.d.)
Wolf carved on wooden adze handle.
(22.3 cm / 8 3/4 in)
NU CHAL NUTH [NOOTKA] CULTURE
(BRITISH COLUMBIA, CANADA)
Portland Art Museum, OR

ANONYMOUS
TLINGIT APPLIQUED TUNIC. Early 1900's
Double-headed raven with mother-of-pearl button decoration.
(L 112 x W 112 cm / L 44 x W 44 in)
TLINGIT/TAHLTAN CULTURE (SOUTHEASTERN ALASKA)
Seattle Art Museum, WA

THOMPSON, Art
WOLF MASK. 1991
Carved wolf head mask.
(L 45.3 x H 23 x W 40.6 cm / L 19 x H 9 x W 16 in)
NU CHAL NUTH [NOOTKA] CULTURE
(BRITISH COLUMBIA, CANADA)
Courtesy Gallery 1450 (Victoria, British Columbia)

BOB, Linda and Dempsey
TLINGIT BLANKET: The Raven Brings us Salmon. 1985
Appliqué raven scattering salmon eggs; seed bead floral decoration on blanket border.
(H 129 x W 135 cm / H 50 3/4 x W 53 1/8 in)
TLINGIT/TAHLTAN CULTURE (BRITISH COLUMBIA, CANADA)
Royal Ontario Museum, Toronto, Ontario